

# NEW MOVIES

the

NATIONAL BOARD OF REVIEW  
MAGAZINE

IN MEMORIAM

D.W. GRIFFITH

REVIEWS

of

EXCEPTIONAL

and

SELECTED FILMS

COUNCILS AT WORK

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Editorial: The new NEW MOVIES

This month, as it must to all men, inflation has come to NEW MOVIES - inflation leading to deflation. Our printing, paper, and mailing costs have risen so high that we were faced with the choice of printing a very much smaller magazine, or raising our price, or of publishing our usual complement of material in a less expensive form. We have chosen the last, believing that the information service we offer is more important to you than the shininess of our pages. In its new format, NEW MOVIES will actually be able to afford more space to movie news, comment and criticism than in these last constricting months. We hope, with financial worries off our minds to make it a more stimulating magazine than ever before, and one worthy of the interest, support and loyalty our friends have always shown for it.

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IN MEMORIAM: D.W. GRIFFITH  
1876 - 1948

An address delivered at the funeral of Mr. Griffith  
in Hollywood, July 29, 1948

by

CHARLES BRACKETT

author of the screen plays "A Foreign Affair"  
"The Lost Weekend" and many others.

As Acting President of the Academy of Motion Picture Arts and Sciences, it is my honor, this afternoon to pay tribute to a very important man. I am afraid that many of us who didn't know David Wark Griffith personally have in the last years lost an awareness of what he meant in our industry. Perhaps it would be more accurate to say that our view of him has been obscured by a disturbing shadow, the shadow of an elderly man living in our midst, but outside the industry. That man died last Friday morning, and suddenly David Wark Griffith, pioneer and prince of directors, stood forth clearly from the record.

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As I've said, I didn't know Mr. Griffith personally, but I knew moving pictures before moving pictures had the benefit of his talents. I can't understand how we endured them, those shabby, characterless two- and three-reelers, assembled apparently ad lib and exhibited in converted grocery stores which were suddenly called The Palace Theatre and The Bijou Dream.

All at once, for those of us who did take an almost furtive interest in those celluloid monstrosities, there became manifest a change in them. They took on form. They told stories. They presented personalities. The great public didn't connect that change with any particular man until THE BIRTH OF A NATION came along and we knew that we had seen the Birth of an Industry it was because of the obstetric gift of a certain D.W. Griffith.

He has been credited categorically with such things as the invention of the closeup. I myself don't think the closeup was invented. It was an inevitable step for a man who insisted on wresting personal stories from the medium that had been satisfied with the jumping dots which populated the early flickers. Certainly it was through Griffith's pictures that millions of us first saw the closeup.

To accomplish what he did in twisting together the threads which make up a great mass medium, it was most necessary that he be a showman, that he be attuned to the taste of the American public at that time. Griffith was. It wasn't the taste of today. It was unashamedly sentimental. Its values were black and white, the motivations it recognized were perhaps primitive, the characters it loved were simple in the extreme. And Griffith gave the public what it wanted. He painted big canvases with great, vigorous strokes. He scored smash hit after smash hit: THE BIRTH OF A NATION, INTOLERANCE, HEARTS OF THE WORLD, BROKEN FLOWSOMS, ORPHLINS OF THE STORM, WAY DOWN EAST.

Every picture made strides forwards in photography, set construction, lighting, the mechanics of camera movement. Through the accomplishment of this man they all forged ahead. I think I can say no single other director ever brought forth such a list of top-notch stars.

To strike the public taste of a certain moment with absolute precision has its penalties, however. That taste changes. The man who knew it best, who perhaps formed it, finds himself suddenly out of touch, incredulously deserted. It was the fate of David Wark Griffith

to have a success unknown in the entertainment world until his day, and to suffer the agonies which only a success of that magnitude can engender when it is past.

I am proud to say that in 1936, when days were dark for him, the motion picture industry, through the Academy, presented Mr. Griffith with its highest honor, an Academy Oscar for his outstanding contribution to the art of the motion picture..

I'm afraid it didn't ease his heartache very much. When you've had what he'd had, what you want is the chance to make more pictures, unlimited budgets to play with, complete confidence behind you. What does a man full of vitality care for the honors of the past? It's the present he wants, and the future.

There was no solution for Griffith but a kind of frenzied beating on the barred doors of one day after another. Fortunately, such miseries do not endure indefinitely. More fortunately still, when he is dead a man's career has but one tense. When all the honors a man can have are past honors, past honors take on their just proportion. The laurels are fresh on the triumphant brow. He lies here, the embittered years forgotten, David Wark Griffith, the Great.

#### THE NEW MOVIES      Selected by the Committee on Exceptional Motion Pictures

The Committee on Exceptional Motion Pictures reviews film of unusual interest in the development of the screen. The opinions of the Committee are combined in impartial reviews. Each review is written by a member whose estimate coincides with the majority vote. Committee: Henry Hart, chairman; James Agee, Iris Barry, Manny Farber, Ruth A. Friedlich, Robert Giroux, Richard Griffith, Philip T. Hartung, Mattie S. Heymann, Hermine R. Isaacs, Arthur Knight, Louis Kronenberger, Norbert Lusk, Mary B. Miller, Francis Taylor Patterson, John E. Turner, Eda Lou Walton, Frank Ward, Leane Zugsmith.

#### HAMLET

From the play by William Shakespeare edited by Allan Dent and Laurence Olivier; photographed by Desmond Dickenson; musical score by William Walton; directed by Laurence Olivier. A Two Cities Production released by Universal-International. Running time 153 minutes. Cast: Hamlet, Laurence Olivier; Gortrude, Eileen Herlie; Claudius, Basil Sydney; Ophelia, Joan Simmons; Polonius, Felix Aylmer; Horatio, Norman Wooland; Laertes, Terence Morgan;



Osric, Peter Cushing; Gravedigger, Stanley Holloway.

When Laurence Olivier's Henry V reached the screen it seemed that no theatre since Shakespeare's own had housed the work of the Bard with such plasticity, such aptitude and grace. Now his Hamlet has appeared, alive with evidences of this affinity of film for Shakespearean presentation. And yet if the latter picture falls short of its hopes, the fault must be laid at least in part to the medium itself. Hamlet, in contrast to Henry V, is an inward drama; its movement, such as it is, lies more in the changing shadow of a mood, in the rise and fall of a passion, in the sweep of a poet's insight and diction, than in the panoply and display of outward actions. Yet thanks to the camera's restless hunger for movement and change, this Hamlet is as urgently compelled to action as the young Prince himself inhibited from action by the defects of his own nature.

Events which were merely reported in the play, must now be acted out on the screen. While the text describes the murder of Hamlet's father, or Ophelia's watery death, or that curious episode earlier in the play when Hamlet comes to Ophelia's chamber with his piteous looks and sighs and his clothing in disarray, the film adds visual images to Shakespeare's word images. The mixture is too rich; aesthetic indigestion sets in. Still, the camera must be fed. Sometimes that instrument takes off on its own, leaping up stairs to battlements overlooking the sea, or sweeping along through the endless arches that vault this cinema palace at Elsinore. As Mr. Olivier uses it, this is a camera shrewdly informed, sensitive to dramatic nuances and the shadowy beauty of the scene. But it is an imperious instrument and restive.

Even Mr. Olivier's concept of the leading role is a little more than film and less than Shakespeare. His Hamlet is a charming prince of palpable energy ensnared in the toils of a murder mystery: Did Claudius kill his father as the ghost on the battlements claimed? Vengeance waits only on confirmation and then on the propitious moment. Thus his tragedy is that of a youth caught up in events beyond his control, instead of the deeper and more absorbing tragedy that Shakespeare saw in a young man whose inability to act was lodged within himself. 'Oh, what a rogue and peasant slave am I!' Hamlet cries out, in one of the soliloquies which are significantly absent from the film. The Fortinbras speech, which echoes these thoughts is also notable by its absence.

Not all of the alterations that Mr. Olivier and his editor, Alan Dent, have worked on the original are as lacking in felicity as these. With a blend of their respective skills, they give a polished flow to the drama's frequent changes of scene. For the multiple playing areas of

Shakespeare's stage, read the cuts and camera shifts of the motion picture. With the camera on roller skates, the onerous and time-consuming scenery shifts of the so-called modern stage are a thing of the past, and the star performer is no longer tempted to pose in tableaux before each curtain. This is one of the ways in which the shape of film fills out the profile of Shakespearean production.

There are others. The soliloquies in Hamlet are delivered in the manner first suggested by Olivier in Henry V. At times the actor's image appears to speak, at times it is silent while the voice continues on the soundtrack. With this mechanical device (whose mechanism, like most, is only noticeable when it falters) the film achieves that blend of uttered and unuttered thought which is the dramatic intention of the soliloquy. In fact, in the auditory closeup of the screen all of Shakespeare's words find a new sort of potency, especially when they are spoken by Mr. Olivier and a distinguished cast. Basil Sydney, himself a graduate Hamlet, makes an unctuous Claudius, with Eileen Herlie a youthful and seductive Queen. Norman Wooland is the Horatio and Felix Aylmer the bumbling wiseman Polonius. With the single exception of Jean Simmons who plays Ophelia, these are all actors trained in Shakespearean diction. They speak their speeches trippingly on the tongue (which is more than the Player King and Queen can do, who are condemned to a dumb show after all of Hamlet's exhortations!) When every word is captured and forwarded by the microphone, the listener in the farthest reaches of the balcony is no more remote from the poet's phrases than those more fortunate souls in the third row orchestra. Once more the people are in possession of the playwright.

In one way, the history of Hamlet can be told in terms of its star interpreters and the characteristic bits of business with which each has left his own mark upon the tradition. It is remembered that Kean kissed Ophelia's hair at the end of the nunnery scene; both Sarah Bernhardt and Moissi brandished a flaming torch at the King when that dignitary cried out for lights at the end of the play within a play; Tree wore a blond wig (and a beard to boot) and Gielgud gave motivation to the nunnery scene by having Hamlet overhear Polonius' plot to test him by Ophelia. Olivier has siezed upon all of these traditions and added some of his own. Certain inventions, such as the doctoring up of the 'To be or not to be' soliloquy with falling daggers and crashing seas and musical interruptions, are none too happy. Others add tone and specific film insight to their scenes. Such is the moment when Hamlet fits the blonde wig on the Player Queen and discovers that he has made an ungainly image of the renounced Ophelia. Such is the suggestion near the end, in a look and a turn of the camera, that the Queen drinks from

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the poisoned chalice knowingly. Such, in fact is the entire duel scene, with its thrust and counterthrust of foils heightened by the thrust and counterthrust of shots on film. Here, with the final leap from the balcony, this 'action' film comes into its own. Here, in its climax, it offers its justification to the popular audience.

For this is preeminently a democratic Hamlet, which may be as it should be. Shakespeare wrote for the people, and the people understood him, and it was only when time and distance began to work their change on words and customs that the cognoscenti took over with their superior knowledge of the past. Now Olivier has rededicated Hamlet to the people. He has committed it to this most democratic of arts, and cut its meaning down to suit an audience that numbers in the millions. He has filled his opulent scene with Universal Ghosts, MGM seas, and Fairbanks feats of derring-do. In short he has brought his Hamlet to the kind of life that movie-goers - and perhaps Sir Laurence too - are best equipped to comprehend.

Hermine Rich Isaacs.

#### A FOREIGN AFFAIR

Story by Charles Brackett, William Wilder, Richard L. Breen; produced by Charles Brackett; directed by William Wilder. Paramount. Running time 116 min. Cast: Phoebe Frost, Jean Arthur; Erika Von Schluetow, Marlene Dietrich; Captain John Fringle, John Lund.

For such a diaphanous rag, well-proportioned bone and luminous hank of hair as Marlene Dietrich, almost any script is an adequate vehicle. One-hoss shays have been hastily lashed together for her in Hollywood for fifteen years, yet the custom has not staled her infinite witchery. She remains our day's most convincing portrayer of the fly-catching flower that blooms in the night.

A Foreign Affair is superior to the one-hoss shays usually provided for Miss Dietrich. It creaks with banality and its comedy relief is hoary, but it does not fall apart. This is due not only to Marlene, but to the surprising fact that A Foreign Affair contains a few ideas.

The story is a regurgitated piece of Hollywood and Vine pastrami, but it advances an idea of some dramatic interest: Marlene Dietrich in a nightclub in the ruins of Berlin. Merely to speculate upon her personal emotions in accepting and playing such a role is to uncover some of the involutions and expediences of the contemporary psyche. But such subjects are only implicitly the matter of this film. One of the two excellent songs provided for Miss Dietrich reiterates the phrase "in the ruins of Berlin," and there is a tone in her voice each time she sings the line



that isn't jubilant, defiant, accepting nor bitter, but a simultaneity of them all. It is a new sound on this earth and disturbing to hear. But except for this one personalism, Miss Dietrich devotes herself to the eternal theme of Delilah and sidles seductively among the nightclub tables singing of "illusions, not new, and slightly second hand." These are the kind she knows best how to incite, for she is the enchantress of the disillusioned rather than of the innocent. One novelty has been added to her ordinary necromancies. Her dress in the night club scenes is more transparent in the rear than in the front. The effect is a seduction new to the screen.

The producers, Billy Wilder and Charles Brackett, are more at home with Marlene in the ruins of Berlin, than with the other ideas used to pepper and salt A Foreign Affair. Among these are the specious explanation that moral laxity in occupation troops derives from the amorality of combat, and the equally specious explanation that Marlene is predacious in the ruins of Berlin because world politics have transformed us into animals. Furthermore, Brackett and Wilder's political satire is of the Mack truck school: their Congressional Committee is composed of boobs, knaves and hypochondriacs; their American soldiers are pre-teeners who sing "Deep in the Heart of Texas" off-key; and their Russian soldiers are bears that walk like tots who sing "Meadowland" on key. Whenever the picture tends toward significance, Wilder and Brackett spring box office gags upon the audience with the spontaneity of tired turtles. Finally their nihilism is so complete they are baffled by goodness, and have perhaps irreparably damaged Joan Arthur. Miss Arthur's face, voice and manner enable her to play one role automatically: the good but unawakened woman who awakes. Miss Arthur doesn't have to act nor the director direct. Nobody has to do anything but let her alone. Messrs. Brackett and Wilder have piled her hair in a topknot, bespectacled her face, and given her lines she should have refused to read.

One final word about Miss Dietrich's art in A Foreign Affair. It is for women as well as men - and not only emotionally. Women can enjoy the techniques of the age-old spell Miss Dietrich reveals and her grace in orchestrating them. Men, of course, will be grateful for such miracles and succumb to the spell itself.

Henry Hart

## DAY OF WRATH

Screen play by Mogens Skot-Hansen, Poul Kundsén, Carl Dreyer from the novel "Anne Pedersdotter" by Wier's Jenssens. Directed and produced by Carl Dreyer. Music by Poul Schierbeck. Running time: 99 minutes.

A great film has come to America. Just what America will make of it is open to question. For its outlook on life includes a view of death, and death is a fact we do not like to contemplate in these United States. We acknowledge its existence, yes, but so far as our national ethos is concerned, death is the skeleton in the closet.

Day of Wrath takes the skeleton out of the closet and dangles it in front of our eyes. It takes us back to a time when death was an intimate reality to everyone, "closer to us than breathing, nearer than hands and feet". In 17th century Denmark, death was the door to heaven or hell, and life a brief probation period beset with temptations. Of these, the most terrible was the temptation to practice witchcraft. As the film opens, we see the pursuit and capture of a hag named Herlof's Marthe, who is to be burned as a witch. She has practiced witchcraft all her life, and is unrepentant even when put to the question. She cares nothing for heaven or hell - death is the only thing she fears, and she will do anything to prolong her life a few more dwindling years. Caught in the toils, she has one card left to play. Years before another woman had become known to the village pastor as a witch, but because he desired her daughter for his wife, he failed to denounce her. Now Herlof's Marthe will expose his dereliction unless he permits her to escape. He refuses, but she hopes against hope until the moment at the stake when she realizes he will do nothing to save her. Before she can make her denunciation she is hurled into the pyre. And now the burden of anguished guilt settles upon the pastor. Every death bed he visits, however transfigured by piety reminds him of what is in store.

His own death is closer than he knows. His young wife is contented with him until his grown son returns. The inevitable happens, and when the girl learns her mother was a witch there comes to her an irresistible temptation: perhaps she has inherited the power to remove the obstacle to her happiness. When her husband falls dead at her feet, her mother-in-law accuses her of witchcraft. The young man is constrained to believe that she had cast a spell over him. And the girl herself, springing up from the pastor's bier cries "Yes! I willed his death! I am a witch." What moved these people, what compelled them to feel and act in obedience to imaginary laws which to us seem childish?



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The answer is felt throughout this film. They lived at a time when all men's deeds and thoughts were focussed on the undiscovered country from whose bourne no traveller returns. Their days were filled with the horror of death, and out of that horror sprang all their beliefs. Is it, then, only a slice of history that is shown us here? No. Witchcraft may be safely behind us, its course remains. "All life is a descent toward death", said Freud. And so says any doctor.

Is it perhaps thought morbid to dwell so unremittingly upon the death of the body? If so, Carl-Theodore Dreyer is the cinema's specialist in morbidity. His unique masterpiece, The Passion of Joan of Arc, produced in France in 1928, dealt also with witchcraft and the stake, and over it hung an air of mortality rendered the more intense by the intimacy with which its camera dwelt on living things. Meantime, Dreyer has made no pictures, living quietly in Denmark as a journalist until he was asked to film Day of Wrath. And once again death and cruelty are his themes and an intensive camera his method. In sharp, indelible images he gives us the pastor at the bedside, trembling with terror as life ebbs out of his friend; the country church with the stake beside it, and over the awful scene the murmur of the onlookers, engaged in casual chit-chat as though they had fore-gathered for a church supper on Sunday evening. And Herlof's Narthe. In her Dreyer has created one of the memorable figures of the screen. And through her he answers and refutes the charge of morbidity. The pastor, his wife, his son, are obsessed with those feelings of guilt and remorse which for centuries have knotted up the human heart into a disfigured thing. Narthe is on the side of life - she cares only for living and mocks at those shifting illusions we from time to time call righteousness and atonement. Her old bones quiver with repulsion at going down into the dust. In this pathetic and degraded figure Dreyer, with supreme and mature irony, gives us the key to his attitude. The passion of eternity is the passion for life. To feel the passion, face death.

He makes us face it. His is a theme of high art, and for that reason his style is magisterial. The picture moves inexorably from point to point, letting us off nothing. Almost unbearable is the tension it builds up before it finally releases us to take what comfort we can in our own reflections. They had better be good, those reflections. For Death may be as near to us today as he was to Herlof's Narthe when she came face to face with the blazing pyre.

Richard Griffith

# ANOTHER PART OF THE FOREST

Screen play by Vladimir Posner; based upon the play by Lillian Hellman. Photographed by Hal Mohr; produced by Jerry Besler. Directed by Michael Gordon. Music by Daniele Amfitheatrof. 107 minutes. Cast: Marcus Hubbard, Frederic March; Oscar Hubbard, Dan Duryea; Ben Hubbard, Edmond O'Brien; Regina Hubbard, Ann Blyth; Lavinia Hubbard, Florence Eldridge; John Bagtry, John Dall; Laurette Sinee, Dina Drake; Birdie Bagtry, Betsy Blair; Col. Isham, Fritz Leiber.

Lillian Hellman's Another Part of the Forest has been brought to the screen with little distortion of her original work. For a long time, we have considered this as remarkable virtue on the part of Hollywood. The recent tendency has been to produce painstaking replicas of stage plays with movie-makers accepting the many limitations of the theatre and taking too little advantage of the flexibility of film techniques.

While the action, on stage, took place in the home of the rapacious Hubbards, the screen might well document the deterioration of Bagley plantation life. Hunger is more poignant when served up, not in dialogue, but on the family silver platter. The camera brings us a variety of backgrounds and there is no stinting in the production of the picture - but they seldom serve to build up an understanding of the influences bearing on these people. Had Miss Hellman herself adapted Another Part of the Forest, she might have clarified her theme by stronger visual material. In her capable hands, the people of The Little Foxes emerged, on screen, as potent if melodramatic figures. The current film presents these same characters, years earlier, and in considerable fuzzier focus.

Laid in the Alabama of the Eighties, fifteen years after the Union victory, the story deals with John and Birdie Bagtry, plantation-day gentle-folk, as they are forced by necessity to bow to the greed and unscrupulousness of the Hubbard family. This is moving and significant only if we feel strongly on both sides: we must believe that the forces of honor and tradition may be equal, somehow, to the inevitable conflict. Another Part of the Forest fails to establish its protagonists with enough definition and motivation: in this, the film shares the weakness of the play. In The Little Foxes, we find that not only the plantation but Birdie Bagtry herself has fallen into the hands of the enemy. There is nothing in Another Part of the Forest to help us understand how she slips from social, as well as economic grace.

Fredric March gives a distinguished performance of the detestable Marcus Hubbard and Florence Eldridge plays his pitiful wife with real sensitivity. Their two sons and willful daughter Regina - the Tallulah



nkhead and Betty Davis of Little Foxes - are vivid parts that tend encourage overacting. It is not the fault of either direction or performance that the viciousness of the Hubbards mounts, cumulatively, almost ludicrous heights. It is that the Bagtry aristocrats are stels by comparison. Even the one faithful family servant in the film a victim - not of quality folks' misfortune - but of Marcus Hubbard's ill temper.

The current film, while competently made, fails in its essential repose. Together, the two plays - and pictures - represent the full development of Miss Hellman's theme. Hers is a forceful dramatization essential conflicts between the old and new South that, starting after the Civil War, continue with no little bitterness and significance, into our own time.

Ruth K. Friedlich

## THE NEW MOVIES

Selected by the  
Review Committee

The Review Committee of approximately 300 trained volunteers represents impartial public response to films. Members preview films and select those which have good entertainment value. The reviews reflect their opinions as expressed on ballot and in discussion.

Pictures are recommended to specific age groups: "mature" - adults over 18; "family" - general audiences from the age of 12; "juvenile" - children under 12. An asterisk (\*) designates the films especially recommended. The Schools Motion Picture Committee (SMPC), composed of those members with school-age children, recommends films with special interest value to age groups 8-14 and 12-14.

\*AN ACT OF MURDER Fredric March, Florence Eldridge, Geraldine Brooks, Leonard O'Brien. Screen play by Michael Blankfort and Robert Thooren; based on the novel "The Mills of God" by Ernst Lothar. Directed by Michael Curtiz. Universal-International. Is a mercy killing ever justified? Is the judge right to hasten the end of his beloved wife to save her from further pain? This notable film ponders the question and reaches a logical conclusion, though with plotted forethought, that finds the judge both innocent and guilty at the same time. Extraordinarily well written and acted by a cast so perfect that even the players of bits seem actually the people they are impersonating. The judge and his wife portray a relationship as true as it is rare on the screen. Rarely, too, has courtroom procedure been so reel. Mature

\*APARTMENT FOR PEGGY Jeanne Crain, William Holden, Edmund Gwenn. Screen play by George Seaton from a story by Faith Baldwin. Directed by George Seaton. Twentieth Century-Fox. Professor Barnes, retired, seemingly has everything to live for. Yet he calmly says he intends to commit suicide. A student ex-G.I. and his wife force their way into his attic to live. What they do to the cluttered room to make it habitable, and what they do to the professor to provide a new outlook is the bare story of the film. Involved in the fortunes of these three are other people, issues and incidents which give the work the scope and substance of a novel that is both compassionate and timely. Family: SMPC 12-14

THE BABE RUTH STORY. William Bendix, Claire Trevor. Screen play by Bob Considine and George Calahan, from the story by Bob Considine. Directed by Roy Del Ruth. Monogram. This romanticized biography presents a picture of a national hero and indicates the place of baseball in American life. The highlights of Ruth's career with the great ball teams shares space with the story of his courtship and marriage and instances of his popularity and warmheartedness. Bendix makes a generous, good-natured Babe, with a weakness for clowning and no use for discipline. Family

CODE OF SCOTLAND YARD Oscar Homolka, Derek Farr. Original screen play by Katharine Strueby. Directed by George King. Republic. Oscar Homolka gives a fine portrayal, made up of a multitude of details, of a guilty man, an old dealer in antiques, and a "fence" as well, who is blackmailed by his shop assistant when the latter discovers a dark chapter in his past. This British-made film is leisurely and most carefully contrived yet it arrests and holds attention because of its literate writing and adroit acting. Mature

CORRIDOR OF MIRRORS Eric Portman, Edana Romney. From the novel by Chris Massey. Screenplay by Rudolph Cartier and Edana Romney. Music by Georges Auric. Directed by Terence Young. Universal-International.

A wealthy painter out-of-tune with present day life in London escapes it by surrounding himself with beautiful treasures of Renaissance Italy. When he sees a girl who fits in form and face the magnificent feminine clothes, he sets out on a campaign of charm to make her think and act as he does. From there on suspense dominates the theme. The plot is somewhat confused and artificial, but there is a certain unusual quality of atmosphere and acting in this mystery with a decided European flavor that counterbalances. Mature

CRY OF THE CITY Victor Mature, Richard Conte. Screen play by Robert Murphy from a novel by Richard Edward Helseth. Directed by Robert Siodmak. Twentieth Century-Fox. On the surface this exciting



gangster melodrama is just that: the escape of a criminal from a prison hospital, his pursuit and eventual death at the hands of police. It is more than that, though. The picture combats juvenile delinquency strongly, lucidly, without compromise or equivocation, yet in no sense is a preachment. Aside from this decided merit, the picture has many striking scenes, is exceedingly well acted and holds attention even without marked suspense. It is clear from the start that the criminal will be caught up with, that every cat-and-mouse game has but one end. Mature

DAREDEVILS OF THE CLOUDS Robert Livingston, Mae Clark. Screen play by Norman S. Hall. Original story by Ronald Davidson. Directed by George Blair. Republic. Establishing and operating an airline across the lonely stretches of Canada is a hazardous job in many ways, as its owner, an ex-Air Force officer, discovers. The little picture is fast and smooth, telling its story in uncluttered, workmanlike fashion. There is a well established feeling of locale and situation, supported by a competent cast, into which the film's melodrama fits naturally. Family: SMPC 12-14

EMBRACEABLE YOU Dana Clark, Geraldine Brooks. Screen play by Edna Anhalt from a story by Dietrich V. Hannekin and Aleck Block. Music by William Lava. Directed by Felix Jacoves. Warner Bros. Considerable suspense marks a sentimental, story-book romance of a young small-time crook and a girl injured by his getaway car, set off in a tough underworld milieu. Family

FOR THE LOVE OF MARY Deanna Durbin, Edmond O'Brien. Original screen play by Oscar Brodney. Music by Frank Skinner. Directed by Frederic De Cordova. Universal-International. This picture of official Washington differs somewhat from the popular conception of what goes on in the Capitol. Here the President's staff and the Supreme Court Justices concentrate on which is the right man for White House switchboard operator, Deanna Durbin. She breaks up this romantic foolery with a succession of songs - crowned by an amusing feminine version of "Largo Al Factotum". This is the best vehicle the star has had in some time, fresh, lively, taking itself lightly, as the audience is intended to do. Family: SMPC 12-14

THE GENTLEMAN FROM NOWHERE Warner Baxter. Original screen play by Edward Anhalt. Directed by William Castle. Columbia. When one man impersonates another and takes his place in society and the home, it is pretty certain that he will fall in love with the wife of the man who has disappeared. Here is a new turn to the familiar plot with an extremely complicated web of intrigue. If the final unraveling is rather a letdown, it is out of the ordinary and surprising. Family

16     HILLS OF HOME Edmund Gwenn, "Lassie". Original screen play by William Ludwig suggested by the Ian Maclaren sketches "Doctor of the Old School." Directed by Fred M. Wilcox. Metro-Goldwyn-Mayer. An affectionate story of plain people of sound moral and uncomplicated thinking and of a farmer's son who is educated to be a doctor against his father's wishes by the old physician whom he succeeds. Especially beautiful are natural backgrounds through all the seasons of the year, homely, cozy the interiors, understandable all the characters. Technicolor. Family

JULIA MISBEHAVES Greer Garson, Walter Pidgeon, Peter Lawford, Elizabeth Taylor. Screen play by William Ludwig, Harry Ruskin, Arthur Wimperis; adaptation by Gira Kaus and Monckton Hoffe; based upon the novel "The Nutmeg Tree" by Margery Sharp. Directed by Jack Conway. Metro-Goldwyn-Mayer. A comedy so light that it is frothy as a souffle. Miss Garson artfully performs the role of a mother, long divorced, who turns up for the wedding of her daughter and upsets the aristocratic household by her unconventional behavior, in the course of which she teams up with a family of acrobats; wears tights, sings a music-hall song and sinks knee-deep into a mud puddle. Family

KEY LARGO Humphrey Bogart, Edward G. Robinson. Screen play by Richard Brooks and John Huston based on the play by Maxwell Anderson. Directed by John Huston. Warner Bros. An exiled gangster chief takes over a hotel at the end of the Florida Keys to transact an underworld deal. The place is deserted except for its owners - a girl and a crippled old man - and their guest, a disillusioned veteran, whose first reaction of non-interference with forces so evil and strong burns away under the mobsters' terrorizing tactics. Unable to compromise with his innate decency, he fights the criminal dictatorship, as he fought other dictatorships during the war. The play's deeper moral issues become clouded in the violence of the tough tense melodrama. It is played with an emphasis on characterization that lifts it above the level of its class. Mature

KIDNAPPED Roddy McDowall, Sue England. Screenplay by W. Scott Darling, from the novel by Robert Louis Stevenson. Musical director, Edward J. Kay. Directed by William Beaudine. Monogram. Though not quite according to Stevenson, this nevertheless catches the spirit of his tale of 18th Century Scotland and may encourage young audiences to read it. When young David Balfour goes to Edinburgh to claim his estate, his wicked uncle has him kidnapped by an equally wicked sea captain so that he may be sold in the colonies. The telling is often naive, but juvenile excitement will mount as Davy and gallant Alan Breck overcome crowds of villains time after time. Roddy McDowall is good as the Scotch lad, giving a sober dignity to the production. Family: SMPC 8-14



LARCENY John Payne, Joan Caulfield, Dan Duryea. Screen play by Herbert F. Margolis, Louis Morheim & William Bowers from the novel "The Velvet Fleece" by Lois Eby and John Fleming. Directed by George Sherman. Music by Leith Stevens. Universal-International. Honor among thieves is nonexistent among Dan Duryea's smooth well-dressed and glibly versatile moterie. But not until they focus their attention upon a young war widow, idealistic and very wealthy, who would build a memorial to her husband, do things reach a climax. A girl less idealistic upsets everyone's calculations in this grimly fascinating glimpse of the technique of cheating heaters. Mature

\*LOUISIANA STORY Joseph Boudreaux. Written by Robert and Frances Flaherty. Produced by Mr. Flaherty. Photographed by Richard Leacock. Edited by Helen Van Dongen. Music by Virgil Thompson, played by Eugene Ormandy and the Philadelphia Orchestra. Directed by Robert Flaherty. I.E. opert. Through Robert Flaherty's camera the motion picture audience is introduced to the bayous of Louisiana in all their pristine beauty and majesty. There live the Cajuns, following the round of the seasons as their ancestors have for two hundred years. And in particular one 12-year-old Cajun boy, whose days we follow as he plays, hunts, and fishes in the swamplands - and as he fights a giant alligator. Into the watery scene rides a beneficent monster, a giant oil-derrick bent on finding petroleum beneath the bayou. There follows the drama of locating oil, compacted equally of the dangers involved and of the skill, nerve and instinct of the amazing fellows who face them. All this is seen through the eyes of the lad whom we have come to know. Because we know him so well, we share his understanding, and his sense of wonder in this new experience. There is the magic of nature and the magic of modern industrial effort. This is a picture which parents will enjoy themselves, and will delight in their children's enjoyment of it. The photography is beautiful, the music superb, and the "discovered" youngster irresistible. Family. SMPC 8-14

THE LOVES OF CARMEN Rita Hayworth, Glenn Ford. Screen play by Helen Deutsch based upon the story of "Carmen" by Prosper Merimee. Directed by Charles Vidor. Columbia. Rita Hayworth's conception of the wicked gypsy Carmen is all her own, a purring kitten rather than the tiger of tradition and probably the prettiest Spanish jade ever to rattle spannets, with sculptured red curls and many rich costumes. She is the comed heroine of an adaptation of the novellette, quite a different story from the opera libretto but equally tragic. The picture has visual distinction and Technicolor is used with discretion to dramatize and romanticize the Spanish backgrounds. Mature

18     THE LUCK OF THE IRISH Tyrone Power, Anne Baxter, Cecil Kellaway, Lee J. Cobb. Screen play by Philip Dunne based on a novel by Guy and Constance Jones. Music by Cyril Mockridge. Directed by Henry Kostor. Twentieth Century-Fox. It is difficult to combine fantasy and reality in film fiction, but it is here done with some success. The encounter of an American newspaper correspondent with a leprechaun beside a waterfall in an Irish glen is unusual enough to stir the imagination and cause the spectator to wonder what will happen next, and especially when a soft-spoken colleen is his hostess at a wayside inn. Family: SMPC 12-14

LUXURY LINER George Brent, Jane Powell, Lauritz Melchior, Xavier Cugat. Screen play by Gladys Lehman and Richard Connell. Musical direction by Georgie Stoll. Directed by Richard Whorf. Metro-Goldwyn-Mayer. You don't see much of the sea on this Luxury Liner - but you hear much music and learn much about love. All because the Captain's young daughter decides to go along against orders and arrange affairs for her father and herself. In Technicolor. Family: SMPC 12-14

THE MAN FROM COLORADO Glenn Ford, William Holden, Ellen Drew. Screen play by Robert D. Andrews, Ben Maddow, from original story by Borden Chase. Directed by Henry Levin. Columbia. A young colonel in the Union Army, deranged by war, ignores the white flag of a band of ragged, worn out Confederates and orders the entire troop wiped out. His close friend observes this with deep concern. At home, the war over, both find themselves in love with the town belle. The colonel is appointed federal judge, marries the girl and gradually becomes more erratic, and violent. The film, while failing as a psychological study of insanity and as a romance as well, is conspicuous for action both vigorous and varied. Family

MISS TATLOCK'S MILLIONS John Lund, Monte Woolley, Wanda Hendrix, Barry Fitzgerald. Screen play by Charles Brackett and Richard L. Breen; suggested by a play by Jacques Deval. Directed by Richard Haydn. Paramount. Movie stunt man John Lund is hired by male nurse Barry Fitzgerald to impersonate his "eccentric" charge who has disappeared two years before inheriting six million dollars. The rest of the Tatlocks, vultures all, reluctantly accept him, but the conspiracy gets into deep water when he falls in love with a girl who thinks she is his sister. The plot is not new, and sometimes skirts the edge of bad taste, but light-hearted treatment and excellent performances make for uniformly pleasant entertainment. Family

NIGHT WIND Charles Russell, Virginia Christine. Original story by Robert G. North; screen play by Arnold Belgard and Robert G. North. Directed by James Tinling. Twentieth Century-Fox. A well worked out



secondary theme of parent-child adjustment makes this more than a routine boy and dog story. Some of Johnny's love for Flame stems from the fact that he had seen action with the lad's hero father, killed in the war. When his idolized dog is convicted of killing two strangers, the frantic boy finds understanding help in his stepfather, an unassuming research scientist. Gary Gray is natural as the troubled youngster, but most of the acting honors must go to the splendid dog Flame. Family: SMPC 8-14

ONE TOUCH OF VENUS Robert Walker, Ava Gardner. Screen play by Harry Kurnitz and Frank Tashlin, based on the musical play by S.J. Perelman and Ogden Nash. Songs by Kurt Weill. Score by Ann Ronell. Directed by William A. Seiter. Universal-International. It's a bit hard to believe that the kiss of practical, bumbling window dresser Robert Walker would bring a marble Venus to life, but so it is. The comedy covers a long range - from the slapstick struggles of the slow-witted Walker to elude the amorous goddess to the caustic witticisms of Eve Arden, secretary to the Store's boss. Three Kurt Weill songs from the musical's original score help all this to float along its light, fantastic way. Family

RED RIVER John Wayne, Montgomery Clift. Screen play by Borden Chase and Charles Schnee, from the story by Borden Chase. Score by Dimitri Tiomkin. Directed by Howard Hawks. United Artists. A western in the grand manner is built around a story of the first cattle drive over the Chisholm Trail. The aftermath of the Civil War forces a Texas cattle baron to drive his great herds a thousand miles to find a market, and the hardships and danger that crowd the long journey are shown in spectacles of exciting effectiveness. The strong cast is equal to the heavy demands of a big picture of pioneer life and emotions. Family: SMPC 12-14

RED SHOES Anton Walbrook, Moira Shearer. Written, produced and directed by Michael Powell and Emeric Pressburger. Eagle-Lion. In Hans Christian Andersen's fairy tale, the girl who went to the ball in red shoes found they wouldn't stop dancing when she wanted to take them off. This is the theme of the central ballet in this richly produced panorama of the dance world, and it seems symbolic also of the tragic fate of the heroine. The two lovers dance like puppets on the string of a Mephistophelean ballet-master, a character modelled after Diaghileff. Exhaustive in its survey of the peculiar manner in which first-class ballets are conceived, rehearsed, put together, and finally presented, this attempt to present the central ballet as seen through the eyes of the prima ballerina is a striking cinematographic experiment. British production in Technicolor. Mature

\*ROPE James Stewart, John Dall, Farley Granger. Screen play by Arthur Laurents; adapted by Hume Cronyn from the play "Rope's End" by Patrick Hamilton. Directed by Alfred Hitchcock. Warner Bros. Alfred Hitchcock, master of suspense, still holds that title though he has never embellished so morbid a theme with brilliant craftsmanship nor drawn upon such technical resource to glaze it, as in this story of deliberate murder for the love of it. Two young classmates choose to assert their self-styled superiority to a friend by garroting him with a piece of rope, lifting his body into a chest in their penthouse apartment and giving a champagne party in the same room for further exhilaration. The victim's father and friends are invited, their concern for the murdered man's non-appearance made light of, though enjoyed by the hosts till one of the guests, more aware of their dangerous philosophy than the others, tricks them into admitting the crime. The director's manner of projecting this shocking exercise in abnormality is arresting. The scene is confined to three rooms, action - if conversation may be called that - is continuous with no time lapse, nor is there interruption by the probing camera. Yet the proceedings move swiftly, relentlessly while one listens in painful apprehension, fearful not so much for the fate of the guilty as of missing a word, a gesture of a grisly experience. In Technicolor. Mature

SEALED VERDICT Ray Millard, Florence Marly. Screen play by Jonathan Latimer based on a novel by Lionel Shapiro. Music by Hugo Friedhofer. Directed by Lewis Allen. Paramount. The prosecution of Nazi war criminals in the American-occupied zone of Germany is the basis of this interesting and instructive film. There are other involvements in the course of telling the story of Major Robert Lawson and a mysterious French model who is the only defense witness of the chief criminals. After the Nazi has been sentenced to die, doubts begin to assail Major Lawson. Bits of evidence come to light which send him in quest of the truth. His search leads him into strange places and further acquaints him with German psychology. Ray Millard's excellent performance as the major will gratify admirers of good acting. Mature

A SOUTHERN YANKEE Red Skelton, Brian Donlevy. Screen play by Harry Tugend; original story by Melvin Frank and Norman Panama. Directed by Edward Sedgwick. M-G-M. A fast and furious comedy in which a bell-hop in a St. Louis hotel becomes part of the Secret Service in the Union Army, getting all tangled up with maps and messages and a lovely daughter of the South. Family. SMPC 8-14



STATION WEST Dick Powell, Jane Greer. Screen play by Frank Fenton and Winston Miller, from the novel by Luke Short. Directed by Sidney Lanfield. RKO Radio. Gold shipments in a wild territory in the 80s are being robbed steadily, and when a soldier escort is murdered, Washington sends an investigator to the army post where the trouble seems to center. Things skip along so fast and excitingly that only after all the shooting's over does one realize that a lot of explaining has been left undone. Much of the film's effectiveness is due to Dick Powell - tough, casual and quick witted. Family

STRANGE VICTORY Virgil Richardson, Cathey MacGregor. Narrated by Alfred Drake, Muriel Smith, Gary Merrill. Narration written by Saul Levitt; scenario, editing by Leo Hurwitz. Directed by Leo Hurwitz. Target Films. The latest in the series of films combating racial and religious discrimination, this independent production is the most ambitious, challenging, and passionate of all. And the only one to spotlight the Negro as chief victim of prejudice. The victory that is strange is our own in a war fought to crush German fascism while leaving its U.S. counterpart to flourish. In mingled newsreel shots and live action the film parallels the rise of Hitler with the careers of our native anti-Semites; sketches the plight of a Negro air force veteran who is refused work by civilian airlines; and warns a hospital ward full of newborn babies what kind of life can be expected by those who are Negro, Jewish, or Catholic. Because it names names and pulls no punches, Strange Victory will rouse controversy wherever it is shown. Because of its oblique story-telling and rapid-fire of ideas, it may be confusing to the very audiences it seeks to convert. But, as a brave and plain-spoken criticism of the weaknesses of the republic, it should hit its target in communities already roused to consciousness of the problem of discrimination. Mature

TRIPLE THREAT Richard Crane, Gloria Henry, Mary Stuart, Pat Shelan. Original screen play by Joseph Carole and Don Martin. Directed by Jean Yarbrough. Columbia. This football story has almost a documentary quality where the game itself is concerned. There is however something else to consider. That is the existence of romance in football players' lives and how they meet it. The games played are excitingly photographed, the "back-stage" atmosphere is believable and John Hiel's coach and coaching ring true. Family

TWO GUYS FROM TEXAS Dennis Morgan, Jack Carson. Screen play by A.A.L. Diamond and Allen Boretz, from a play by Robert Sloane and Louis Melletier. Songs by Jule Styne and Sammy Cahn. Directed by David Butler.

Warner Bros. Given the Morgan-Carson team as night club entertainer stranded on a Texas dude ranch, providing each with a pretty girl and lot of Jule Styne-Sammy Cahn tunes, and a musical comedy is practically made. The Carson clowning, a mixture of spoofing and slapstick, carries this along light-heartedly, while Dennis Morgan takes care of songs and romance. Technicolor adds to the general liveliness. Family SMPC 8-14

Resumes of summer pictures June, July & Aug. are available upon request

#### SELECTED SHORT SUBJECTS

1 reel unless otherwise indicated.

ATHLETIC VARIETIES Polo, greyhound racing and a class for young swimmers in Florida. Sportscope: KKO Radio Family: SMPC 8-14

BERMUDA A tourist's eye view of some attractive spots on the beautiful island. Technicolor. Movietone Adventure: 20th Century-Fox. Family: SMPC 8-14

BUCCANEER BUGS Swashbuckle Sam loses stolen treasure, ship and whiskers when he and Bugs Bunny cross paths. Technicolor. Looney Tunes Warner. Family

BUGS BUNNY RIDES AGAIN Two bad men, Bugs and Yosemite Sam, battle supremacy in the old wild West. Technicolor. Merrie Melodies: Warner Family: SMPC 8-14

CANADA CALLS Canada's vacation attractions, with an emphasis on Victoria and Quebec to point out the country's British and French aspects. Variety Views: Universal-International. Family: SMPC 8-14

CALL OF THE CANYON Grand Canyon - from the valley floor, from trails and from the air. Variety Views: Universal-International. Family: SMPC 8-14

CHOO CHOO SWING The Kings Men sing "I've Been Working on the Railroad", "Alabama Bound", "Delaware Lackawanna". Sing & Be Happy Series Universal-International. Family: SMPC 8-14

COMMUNITY SING #9 "The Pennsylvania Polka", "Carry Me Back to Lone Prairie", "Sunday, Monday Or Always", "Red River Valley" and "California Here I Come" sung in chorus. Columbia. Family

A DAY AT THE FAIR Happenings at the Iowa State Fair with special attention to 4H Clubs and the national importance of these active young farmers. Technicolor Special: Warner, 2 reels Family: SMPC 8-14



DIVING CHAMPIONS The diving techniques of Earl Clark, Pete Desjardins, Joe Peterson and Cornelia ("Corky") Gillison, and that of a boy Mike, probably a future champion, analyzed by Bill Stern with the aid of slow motion. Columbia. Family: SMPC 8-14.

FIGHTING ATHLETES The varied and picturesque troops in the Indian army, with the drills and sports, that make them outstanding athletes. Technicolor Sports Parade: Warner. Family: SMPC 8-14

HAREDEVIL HARE A rocket ship shoots Bugs Bunny to the moon. Technicolor. Looney Tunes: Warner. Family: SMPC 8-14

LONE STAR STATE The resources of Texas - oil, sheep, longhorn cattle, grapefruit, helium gas, etc. - pictured in sprightly cartoons. Technicolor. Paramount. Family.

THE MARCH OF TIME #13 (14th series) "White Collar Girls" An arresting study of the modern career woman or, for that matter, any woman who elects to work outside the home through necessity or preference. Twentieth Century-Fox, 2 rls. Family: SMPC 12-14

MIGHTY MOUSE IN LOVE'S LABOR WON Tenor Mighty Mouse saves his tiny blonde soprano friend from the cat villain's clutches. Technicolor. Terrytoon: Twentieth Century-Fox. Family: SMPC 8-14.

MIGHTY MOUSE IN MITCH'S CAT In this Halloween fantasy a big, bad witch with a sense of humor has as her assistant in evil a black cat. Terrytoon: Twentieth Century-Fox. Family: SMPC 8-14

POPULAR SCIENCE J 7-6 The preparation of frozen dinners at a Long Island plant, their defrosting and supplementary cooking in the home in 15 minutes, the complicated working of a "mechanical brain", the marvels of the Flying Wing, the air transport of tomorrow. Paramount. Family.

REDSKIN RHUMBA Charlie Barnett, trumpeting band leader, and his men are placed in an elaborate terrace setting for their concert. Universal, 2 rls. Family.

THE RIDDLE OF RHODESIA The Kimberley diamond mines, Bloemfontein, capital of the Orange Free State, gold mines and Victoria Falls. Twentieth Century-Fox. Family: SMPC 8-14

SCENIC SWEDEN Farmlands and cities, craftsmen at work, national festivals of this beautiful country. Movietone Adventures; Technicolor: Twentieth Century-Fox. Family: SMPC 8-14.

SHORT SHORTS ON SPORTS A light-hearted survey of sports that takes in current practices in hockey, archery, racing, football and baseball. Phantasy cartoon. Cinecolor. Columbia. Family.

SNOW PLACE LIKE HOME Popeye and Olyve Oyl in Miami are blown by a hurricane to the North Pole. Polocolor. Popeye Cartoons. Paramount. Family.

SPORT'S GOLDEN AGE Aspects of the sports world that Americans, as spectators and participants, support to the amount of four billion dollars a year. This Is America. RKO Radio, 2 rls. Family. SMPC 8-14.

SYMPHONY OF A CITY Cross-section of life in Stockholm with accent not on the "sights" but on people. Twentieth Century-Fox. Family. SIFC 3-14.

THRILLS OF MUSIC #3 Tony Pastor and his orchestra. Visualization of the story of the Maharajah of Magador and his rhumba lessons, the song of the Merry Secretary and a chorus of bill collectors voicing the demands of A Man At the Door. Columbia. Family.

WINTER STORAGE Forest Ranger Donald, planting acorns for reforestation, runs afoul of those two busy chipmunks, Chip 'N Dale. Technicolor. Disney Cartoon. RKO Radio. Family. SMPC 3-14

#### NON-TRADITIONAL FILMS

THE ART OF HENRY MOORE Henry Moore - A camera description of the work of this British artist, with an exposition of his ideas delivered by the critic James Johnson Sweeney, who directed the film. It centers chiefly around the Museum of Modern Art's exhibition of Moore in 1946, but shots of works in many other collections are included. The picture is particularly adapted to the needs of classes in painting and sculpture. Mr. Sweeney, if he is profuse, is also clear and explicit, and certainly authoritative. And the opportunity to view so many works of a distinguished contemporary in color close-up is still almost unique. Written and directed by James Johnson Sweeney. Falcon Films, 44 West 56th St., N.Y.C. 2 rls., 16mm. Mature.

BOY IN COURT Fortunately 15 year old Johnny, convicted of car stealing, lives in a community which has a good juvenile court and probation service. Physical and psychological examinations as well as an investigation of his background precede court decision. By friendly guidance his interests are directed constructively and in his final



htening out the probation officer has enlisted the help of the Boys' the library, school and church. The intelligent answer to a social m in this well-made film outlines procedures that should be possible community. National Probation Association, 1790 Broadway, N.Y.C. 16mm \$2., 35mm \$4. Family: SMPC 12-14

CHATA The People of Tehuantepec. Pretty little Chata and her hen the fiesta and have several pleasant things happen to them before et back to their tiny Mexican village again. There is an unstudied hich gives the film a pleasing freshness. Written and directed by and Darley Gordon. Contemporary Films, 49 Main St., San Francisco, ; 16mm, Kodacrome, rental \$20., 6 reels. Family: SMPC 8-14.

THE CHILDREN'S REPUBLIC Discussions of the Marshall Plan often cen-ound the question of how much the people of Europe are doing to their own problems. This film is a heartening answer, though it ut to solve no problems: instead it is a human document. An or- brother and sister begging on the streets of Paris are picked up police and taken to the Children's Republic where they learn the ages and duties of citizenship after years of homeless wandering. ine Carroll narrates the film and is its producer as well. Used by the House Committee for the International Children's Emergency Fund, other uses as well, particularly in the study of international re- s and of European problems. Directed by Victor Vicas, narrated by ine Carroll. Music by Claude Arrious. A.F. Films, 1600 Broadway, 16mm, sale \$100., rental \$7.50, 2 reels. Family.

FRANK DE BERGERAC Walter Hampden describes this series of excerpts he play as an experiment to see how the character he has played so imes looks and sounds on film, and provides a genial and intelli- ntroduction to each. Students of voice and acting will want to this record of the delivery, intonation, gait, and bearing of the elebrated American exponent of the great role. Library Films, Inc. t 45th St., N.Y.C. 16mm. Family.

OUT OF THE FRYING PAN - INTO THE FIGHT "Of, by and for young people" said of this film, for it was conceived and executed by teen-agers al Re-armament and it tackles problems to be found in any high student group, showing how these can be solved by right living. It ys freshness, honesty and high principle. Positive Productions, Flower Street, Los Angeles 14, Calif. 16mm, 2 reels. Family.

LAYTOWN, U.S.A. A broad approach to community needs for recreational s is recorded in Decatur, Ill., whose citizens banded together

to create a tax-supported, professionally-supervised program, for all ages in all seasons. A Chicago Film Studio Production in color. Association Films, 547 Madison Ave., N.Y.C. 16mm color, 2 rls., \$1.50 sale \$115. Athletic Institute. Family.

RESTORATION BEGINS Charles Boyer and Dr. Henry Kershner, chairman of the Save The Children Federation, introduce this exposition of the Federation's work. It begins with material illustrating trips to Europe to survey the needs of bombed, brutalized, and famished people. Then follows explicit description of the work, concluding with an equally specific explanation of how Americans, in groups or as individuals, can help. Innocent of technical quality, its homespun air carries a conviction all its own. Save the Children Federation, 1 Madison Ave., N.Y.C. 16mm. Family.

The following films are produced by Coronet Instructional Films, Coronet Building, Chicago 1, Ill. Each is 1 reel, sound, color or black and white, with an audience suitability that begins on the junior high school level and extends through adult groups. Information concerning price and availability may be obtained from the producers.

CONSUMER PROTECTION This description of readily available guides to wise buying is most timely. It points out the services of the government, private testing laboratories and consumers' report intelling any buyer who is willing to read, just what he is getting. Family: SMPC 12-1

FIND THE INFORMATION The preparation of an index on atomic energy by a junior high school class is made an example project. The material treated simply and clearly, makes a very good lesson in the use of a library and the fundamentals of research. Family: SMPC 12-14.

HOW TO JUDGE FACTS In vivid, economical style this well-written film concretizes the process of arriving at an objective estimate of a specific situation. A boy writes an indignant story for his high school paper which proves to be founded on rumor. In tracing it to its source he encounters sharp lessons in distinguishing between fact, opinion, and hearsay. Family: SMPC 12-14.

HOW TO WRITE YOUR TERM PAPER From the choosing of a topic to the set-up of the completed paper, the procedures shown are clear and easily followed. Further interest is added by a field trip made to an air base for material on the subject; "Air Traffic Control". Family: SMPC 12-14

WHAT IS A CONTRACT A satisfying exposition of the functioning of legal concepts in every-day life. Two college youths make a verbal agree-



nt with a business man to work for him during the summer months. Their subsequent experiences test all phases of the agreement, and in doing so illustrate the rights and obligations of all parties to a contract. Family: PC 12-14

WHAT IS BUSINESS? Designed to give a tight definition to a word loosely used, with the argument of the commentary well-supported by the visuals. Family: SMPC 8-14.

The following films were photographed and directed by Luciano Emmer. rls. each. American-European Agency, 471 Park Ave., N.Y.C.

THE LIFE OF THE VIRGIN, by Giotto - THE EARTHLY PARADISE, by Bosch. To be numbered among the finest achievements of camera art, these films put famous paintings break new ground for the motion picture. The paintings have not been made the subject of a camera record, they have been used as the raw material for a film. The experience of seeing them is something new under the sun - quite unlike that of examining reproductions or viewing the actual paintings themselves. Here the director has analyzed each fresco and re-assembled their elements into a dramatic sequence which follows the pattern of film editing rather than that of pictorial composition. In pursuing this startling novel approach, Luciano Emmer was attempting to create a new art form. Whether or not he has succeeded in doing that, he has presented these masterworks to us more vividly than any human eye has ever seen them, and it is obvious that his method is the best yet developed to communicate painting values to masses of people. For that reason, these two films may well be of interest to theatrical audiences as well as to students of painting and members of museums. The films speak so eloquently for themselves that they require no commentary, the sumptuous mass music which accompanies being all that is required to point the inherent dramatic values of these two remarkable pieces of film-craft. Family: SMPC 12-14

THE STORY OF THE SON OF MAN BY GIOTTO; THE SONG OF THE CREATIONS BY GIOTTO; FIFTEENTH CENTURY BATTLE SCENES. It is an earnest of the taste as well as the skill of Emmer that, under his camera's supernal eye, the greatness of Giotto stands forth enhanced. Never does the photographer obscure his personality over that of the painter, yet the spectator is conscious that what is on the screen is the joint product of two men who lived centuries apart. Perhaps the 15th Century Battle Scenes are less successful. The Giottos are single paintings by a single painter, the collection of battle scenes represents many works by many hands. Something of unified impact is lost thereby; though Luciano Emmer is much too adroit to permit conflict of styles, and his editing of isolated details from many paintings is sometimes remarkably successful. Family: SMPC 12-14.

## COUNCILS AT WORK

The National Motion Picture Council has been pleased to welcome in to its Advisory Council two who through their very active motion picture interest will make most valuable members. One is Mrs. Joseph R. Chesser, president of the Better Films Council of Chicago and motion picture chairman of the General Federation of Women's Clubs. In both positions her achievements are noteworthy. Her 1947-48 Annual Report in the latter gives high praise to the work of Motion Picture and Better Films Councils. The other is Prof. Sawyer Falk, director of dramatic activities at Syracuse University, in which position he has given notable attention to the motion picture. This has been described in two articles in the National Board magazine: "Relating Community Activities With A University", and "Movie Enterprises At A University Theatre".

The Motion Picture Council of the District of Columbia and the Community Film Council of suburban Washington prepared a noteworthy program, "The Contribution of Motion Pictures to Family Life", as a pre-Conference event for the National Conference on Family Life, held in Washington May 5-8. The morning session included a Preview of the Conference by Dr. Ernest G. Osborne, Teachers College Columbia University, Program Coordinator; a demonstration, "Can Motion Pictures Help the Family toward Better Human Relations?" by Alice V. Reliher, Prof. of Education, New York University; and a Panel Discussion, "What Can Motion Pictures Do for Family Life?"

Following intermission delegates assembled in the Dept. of Agriculture auditorium, where exhibits prepared by the Council were on display, for screenings of Human Growth, sex education film for children (Univ. of Oregon); Your Children and You (British Information Service); and Marriage and Divorce (March of Time). Then came a talk, "Can Motion Pictures Help the Family toward International Understanding?", by Julien Bryan of the International Film Foundation, with a showing of two of his films, Chico Town and Good Neighbor Family.

Although announcement was carried that this program was made possible through the help and cooperation of public and civic organizations, the Motion Picture Association, the National Board of Review of Motion Pictures and others, it was really due to the exhaustive work of Mrs. DeForest Anthony, president of the District of Columbia Council, assisted by Mrs. Nelson Sayre, president of the Community Council. This effort was especially commendatory as the motion picture was given less attention than it served in the program as a whole of a Conference, the general purpose of which was "to discover specific means by which the American family may

strengthened for the benefit of its individual members and society."

Council effort did not end with these screenings, for realizing the value of using motion pictures in the fields covered by such Conference committees as Community Participation, Economic Welfare, Education, Health, Home Management, Housing, and Recreation, a list "Sources of Information and List of Films for Use in Family Life Education" was prepared and widely distributed.

The 1947-48 Report of the Better Films Council of Greater St. Louis is both good looking and good reading. It has an attractively printed cover and within its 14 pages contains reports from officers and 16 committee chairmen, including such activities as Education, Library Extension, Music Appreciation in Films, Press and Publicity, Program, Public Relations, Radio, and Speaker's Bureau.

The Program Chairman's report shows the following topics presented at meetings during the year: "Films in Our Changing World", "Youth Cinema Clubs", "Music in the Films", "Films an Aid to World Peace", "Visual Education on the March", "Behind the Silver Screen", "Films at Work in Church and Home", and a Cinema Tea, Reviewers Annual Meeting, Christmas Party for guests from Homes for Aged, and Annual Luncheon in May.

The president of this active group composed of 37 organizations is Mrs. Ernest M. Evans and the honorary president and founder Mrs. Arretus Burt, who is also Public Relations chairman, including the Youth Cinema Clubs which she started as a national project when motion picture chairman of the General Federation of Women's Clubs.

The Motion Picture Council of Queens (N.Y.) 1947-48 report given by Mrs. Harold N. Bucklew, the retiring president, covering the second half of a two year administration, noted many activities. She represented the Council at numerous meetings of Women's Clubs, P-T.A. and Mothers' Clubs, etc., and the two-day Conference of the National Board of Review, serving on the committee and participating in its round-table discussion.

The diversified programs have kept members interestingly informed by authorities on various trends in the current motion picture fields. Publicizing the work of the Council over two local radio stations is justly noted as an outstanding achievement. The Editorial Committee has regularly prepared the synopses that are compiled for the Bulletin. The Projector and has been increased through a dessert-bridge party. The roster has been lengthened by the addition of 16 new members, making a total of new members during the two years. In line with the aims for better



films, a resolution was presented to the Long Island Federation convention commending the Motion Picture Association for its favorable amendments to its code and advertising policies. The new president who will give active leadership is Mrs. Ladis F. Csanyi.

The Worcester (Mass.) Better Films Council annual report, while recording varied activities, acknowledges that "the Young Reviewers held the spotlight". They reviewed 12 of the year's best pictures by invitation of the Council with a later round-table discussion, and reviews were given at three Council meetings. Another youth activity was the fulfillment of this Council's endeavors in getting family pictures at the Little Theatre.

Mrs. Carolyn Keil Staff, president, attended the National Board Conference last March and there asked Mr. Griffith, the Board's Executive Director, to speak at the Annual Luncheon on May 20th. This rounded out a program of four speakers for the year, balanced by some discussion programs.

Visitors to our office recently were Mrs. B. Holbrook Poucher, president of the Philadelphia Motion Picture Forum, and Mrs. H.S. Steele, program chairman, to talk over program plans. They were enthusiastic, their audience had been, over speakers for the past year. High praise was given Mr. William Kruse, vice-president of United World Films, who talked to them about "Our Benefits from Films Made in Other Lands". The reported what he said was so interesting and valuable that much note-taking was done to carry helpful information back to organizations.

Well liked also was Col. Clinton Harrold of the Philadelphia office of the National Conference of Christians and Jews, who with his talk showed some of their pictures, very appropriately, during February Brotherhood Week; and Mr. Griffith from the National Board, who was the annual luncheon speaker.

Another visitor we were happy to greet was Mrs. Allen Cox, president of the Phillips County (Ark.) Motion Picture Council. Although her trip was primarily to visit a sister in New York, she had time for talking about motion picture activity over luncheon at Sardi and for some previews, including Hamlet, which fortunately came while she was here.



## THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES, INC.

The National Board of Review of Motion Pictures is an independent citizen organization founded in 1909 to represent the interests of the motion picture public. It believes that the public shares with the industry the responsibility for good motion pictures. It believes in the effectiveness of selection and classification as a means of forwarding the development of the motion picture as entertainment and education, and as a contributor to social progress. It pursues these ends by reviewing films and disseminating information about selected pictures in advance of their general release; by organizing audience support for them; by the education of popular taste and the expression of public opinion.

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*per*

# NEW MOVIES

THE NATIONAL BOARD OF REVIEW  
SERIAL REVIEW  
NOV 7 - 1949

THE NATIONAL BOARD OF REVIEW

## MAGAZINE

### REVIEWS OF EXCEPTIONAL FILMS

Joan of Arc  
Johnny Belinda  
Jungle Patrol  
Louisiana Story  
The Red Shoes  
The Secret Land  
Symphonie Pastorale

### REVIEWS OF SELECTED FILMS

Movies in Europe  
by Bettina Gunczy

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THE NEW MOVIES      Selected by the Committee on  
                                 Exceptional Motion Pictures

The Committee on Exceptional Motion Pictures reviews film of unusual interest in the development of the screen. The opinions of the Committee are combined in impartial reviews. Each review is written by a member whose estimate coincides with the majority vote. Committee: Henry Hart, chairman; James Agee, Iris Barry, Manny Farber, Ruth K. Friedlich, Robert Giroux, Richard Griffith, Philip T. Hartung, Hattie S. Heyman, Hermine R. Isaacs, Arthur Knight, Louis Kronenberger, Norbert Lusk, Mary B. Miller, Frances Taylor Patterson, John B. Turner, Eda Lou Walton, Frank Ward, Leane Zugsmith.

LOUISIANA STORY Written by Frances and Robert Flaherty. Produced and directed by Mr. Flaherty; photographed by Richard Leacock; edited by Helen van Dongen; music by Virgil Thompson, performed by the Philadelphia Orchestra. I.E. Lopert. Cast: The Boy, Joseph Boudreaux; His Father, Lionel LeBlanc; His Mother, Mrs. E. Bienvenu; The Driller, Frank Hardy.

Robert J. Flaherty has captured a segment of American life and brought it, alive and breathing, to the screens of the world. Of all the fine films of recent years this is the one I expect to be still alive and breathing when it is looked at ten, twenty, even fifty years from now. But we do not need to wait that long to give its maker our thanks. We can enjoy it here and now. And what a treat it is!

The camera takes us to the swamps and bayous of Louisiana. A flower a bird, an alligator cross the path of our vision. Slowly we draw near to the central figure in this watery wilderness, a small Cajun boy and his pet, a raccoon. The boy is the son of a trapper of the region and is himself a mighty hunter and fisherman as we learn in following him through his idyllic days. He fishes from his canoe, he wanders the mysterious forest, he dares the ferocity of a she-alligator by investigating her nest, and when he thinks her mate has devoured his raccoon, he baits a hook - and catches him! This is life in the morning of the world, seen,

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The Board is grateful to all those who wrote to express, praise, good will, or sympathy for the first mimeographed issue of New Movies. We hope we have achieved format improvement in this issue, and that soon we shall be able to return to a printed magazine.

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heard, and felt through the keen senses of a child. But suddenly a representative of another world, in the form of a monstrous oil-derrick, comes wading up the bayou. Frightened birds take to the air at the horrendous sounds made by the monster. But the boy is not frightened. The rest of Louisiana Story is the drama of his developing relation to this symbol of the worlds that lie beyond his horizon.

How many pictures have we seen which try to dramatize machinery in terms of pretty pictures. And how few which give us any comprehension of how they work, or why. This is the only one I can remember which does just that. At first sight the vast derrick is a confusion of chains, pipes, drills, pulleys. By picture's end, you know how oil is drilled, and all the skills and dangers and gambles involved. You understand the process because you have followed the gradual development of the boy's understanding of a phenomenon divorced from anything in his experience. That, if you will, is education by motion picture. This film educates because it dramatizes function in terms of curiosity.

The drama of the oil derrick and the pastorate of a boy's life in the marshes are the two main thematic drives of Louisiana Story. Its deepest appeals present themselves more slowly to the mind, and are only fully clear - as always with Flaherty's films - on a second or third showing. Through, and as it were behind, the events of the boy's days flows the classic rhythm of family life - the father at his traps, the beautiful mother over her stove or gazing calmly out of her window across the bayou, all culminating in a little scene of domestic enjoyment which in the simple rhythms and patterns of its Cajun speech, is precisely classic. The speech throughout this film is like life. And it is accented, colored, heightened by a score by Virgil Thompson which is one of the milestones in film music.

What such a film as Louisiana Story can mean to the enjoyment of children as well as adults, what it can accomplish in spreading knowledge of how the world's work is done, and how it can be used to show the rest of the world what American life is really like, I hope I have suggested in this brief report. There is more to it than that. There is something in the film work of Robert Flaherty that can only be called mysterious, something that does not abide our question. It is not only that, as some one said, he has the best pair of eyes in the world. Behind the eyes reposes a feeling about living things that no review, short or long, can capture. I once wrote of Flaherty in these pages, and feel like repeating now in contemplation of the latest work of his hand and heart: "We might even forget for awhile his brilliant way with cameras, and think instead of the adventurer in him, the explorer who, like a child finds newness and beauty in every ordinary thing, who sees the world and its creatures with a wondering and sentient eye, and finds in its exotic diversity one final, unifying thing - our common need, our common hope." Richard Griffith.



JOAN OF ARC Screen play by Maxwell Anderson and Andrew Solt from stage play "Joan of Lorraine" by Maxwell Anderson; produced by Walter Wanger; directed by Victor Fleming. RKO Radio. Cast: Joan, Ingrid Bergman; The Dauphin, Jose Ferrer; Cauchon, Francis L. Sullivan; John of Luxembourg, J. Carrol Naish; Isabelle D'Arc, Selena Royle; Jacques D'Arc, Robert Barret; Sir Robert de Baudricourt, George Coulouris; Jean, Duke d'Alencon, John Emery; George de La Tremouille, Gene Lockhart.

The film Joan of Arc seems less an adaptation of than a sequel to Maxwell Anderson's Broadway production "Joan of Lorraine". The latter, had only one set, a bare rehearsal stage, after the manner of "Our Town", with a handful of props, a piece of armor, an ecclesiastical robe. The purpose of the play was to show the gradual effect of the character of The Maid on the actress who was playing the role. The motion picture has completely scrapped this play-within-a-play device. It tells Joan's story "straight", swinging it clear of the proscenium arch where it has been cabined and confined from Shakespeare to Schiller to Shaw. Lovers of the cosier technique of the drama deplore the process of expansion; they feel that the pageantry, the color of the period, has a tendency to drown the human and mystical values. But inevitably a comparison with Henry V arises in the mind. The rich resources of the screen have done as much for Joan as for Hal. Definitely the Battle of Agincourt influenced the lifting of the Siege of Orleans. Orleans may come off second, but it is a good second. The farm at Domremy, the castle at Vaucouleurs, the chateau at Chinon, the cathedral at Rheims, the trial hall, the prison, the stake in the market place, the silver Loire, the poplar-bordered Meuse, the simple countryside are all part of Joan's story. And from the broad base of pageantry and material triumph of the first part the spiritual triumph in agony and defeat of the second part rises like a spire. Structurally the climax is perfect; it narrows to the single soul.

In these last scenes the performance of Ingrid Bergman recalls the superb performance of Madame Falconetti in Carl Dreyer's The Passion of Joan of Arc, the homely peasant girl transfigured by the light of the spirit. In the trial scenes she compares favorably with Winifred Lehman's "Saint Joan". She has the same directness and simplicity; the same thrust of truth. She is less mannered than Katharine Cornell or than Sybil Thorndike in the English production of the Shaw play. On none of these was placed the burden of dominating so vast a production. Bergman manages it. Perhaps the phenomenal personality of Joan, genius and saint, as Shaw describes her, has something to do with it. She triumphed over those who condemned her and over everyone who has ever written about her, Andrew Lang and Mark Twain and Anatole France. Now Victor Fleming, of Gone With the Wind, and Walter Wanger and Technicolor and Hollywood have entered the lists. Frances Taylor Patterson



JOHNNY BELINDA Screen play by Irmgard von Cube and Allen Vincent from the stage play by Elmer Harris; produced by Jerry Wald; directed by Jean Negulesco. Warner Bros. Cast: Belinda, Jane Wayman; Dr. Robert Richardson, Lew Ayres; Black McDonald, Charles Bickford; Aggie, Agnes Moorehead.

In Johmy Belinda Miss Jane Wyman takes the part of a deaf mute initiated through the efforts of a young doctor in the use of those signs and symbols employed in teaching the deaf and dumb. Through the beautiful eloquence of her arms, her hands and finger tips, the quiet restrained play of the expressions that pass across her face one somehow partakes in the miracle of her surprise and wonder at the world of new emotions and recognitions which this instruction opens up to her; one has the peculiar sense of participating in the quiet authentic growth of a human soul.

The picture is a melodrama and the scene is set in a small Nova Scotian fishing village. Having visited Nova Scotia on various occasions I should be inclined to guess that neither the camera crew, nor the director of the picture, nor the writer of the script had had similar opportunities to visit the locality. Hollywood, as usual presumes that to render authentic the atmosphere of a remote provincial community it is only necessary to produce a number of "quaint" characters and to furnish them with odds and ends of costume and conversation germane only to the studios.

As the plot develops our heroine is seduced by a villainous fellow and becomes pregnant with no knowledge of what has actually occurred to her. The doctor, by means of the dumb show through which they can now communicate informs her. As her love for the child develops in its silent and powerful intensity she is overtaken by many calamities. Her father is murdered in a brutal fight with her seducer. He is thrown over a cliff and his drowning believed an accident. Due to the general conviction that the doctor is the father of her child her friend and protector is forced to leave the vicinity. Presently the villainous fellow is possessed by a powerful desire to bring up his own son. He and his childless wife, armed with a legal permit to take the boy from his dishonored mother arrive upon the scene. At the sight of the poor girl's bereavement the wife, at first delegated to taking off the child, falters and returns to the villainous fellow to plead for mercy. He will have none of this and confesses that he is the father of the boy, then he goes into the house to steal the little creature from the cradle. Our heroine snatches a gun and shoots him in the back. There ensues of course a court room scene - the accused, the wife of the murdered man, the good doctor all lined up as witnesses. Just as final evidence is levelled against the doctor to prove him the father of the child the wife of the villainous fellow breaks down and confesses the truth, and so our hero and our heroine are freed, the one from shame, the other from sentence,



and we see them in a final fade-out driving off together with the baby towards that "happy issue out of all our troubles" so dear to the heart of Hollywood and so necessary to the Hollywood coffers.

By the right of her beautiful restrained acting the authenticity of her silent, sentient role, out of which she never for an instant steps Miss Wyman has somehow managed to redeem all this pretty shoddy business from mediocrity. The picture has its wonderful moments. When, over the body of her dead father she spells out with her beautiful silent gestures the Lord's Prayer, when she snatches the gun and shoots her seducer and the father of her child one knows what she feels, one lives inside her heart. All praise to her - all homage for her sensitive rendering of this role. Mary Britton Miller

SYMPHONIE PASTORALE Based on Andre Gide's story "La Symphonie Pastorale", adapted by Jean Delannoy and Jean Aureoche; music by Georges Auric; directed by Jean Delannoy. A Pathe Cinema production released by Films International of America. Cast: Gertrude, Michele Morgan; The Pastor, Pierre Blanchar; Amelie, Line Noro; Casteran, Louvigny; Jacques, Jean Desailly; Piette, Andree Clement; Charlotte, Rosini Luguet.

Symphonie Pastorale is a memorable film, for it reveals the mind of Gide for the first time on the screen and gives Michele Morgan one of her most satisfying roles. Some may question Pierre Blanchar's interpretation as the obsessed mountain pastor; among the six other principal performers only Mile. Morgan seems completely right, in her portrayal of his blind ward whose restored sight precipitates the harshly tragic ending of the film. The character-acting of Louvigny adds a rewarding and consummately Gallic touch to the casting.

The story does not hold together as it should, for the suicide of the heroine seems a device not entirely in keeping with the often repetitious and artificial emotional convolutions of the plot. More unifying than the elements of overweening jealousy and annihilated love are the Alpine backgrounds, superbly and portentously photographed to add to the converging moods of the script.

Technically the film leaves little to be desired, the production having been photographed in the Swiss Alps as well as on sound stages in Paris. John B. Turner

THE RED SHOES Original screen play by Emrie Pressburger; produced and directed by Michael Powell and Emrie Pressburger. Eagle-Lion. Cast: Boris Lermontov, Anton Walbrook; Julian Craster, Marious Goring; Victoria Page, Moira Shearer; Grisha, Leonide Massine; Boris, Albert Bassermann.

A little motion picture history and a great deal of human happiness are made by The Red Shoes, the first full-length ballet ever choreographed

expressly for the screen. The body's mute graces have never been deployed amid light and sound and symbol so creatively. For the directors, Michael Powell and Emric Pressburger, have multiplied the intimations and inspirations that come to us from the neoromances of dancers, musicians, set and costume designers, stage directors and choreographer. They have done so by using the camera to couple what the unaided eye and imagination might leave disparate. The result is an esthetic experience of a new kind.

To whom should the credit for this felicity go? To Leonide Massine, of course. Did he not originate the choreography, and thereby put Hans Christian Anderson's little fable into the repertory of all future ballet? Isn't his own dancing perfection? Didn't his abounding vitality infect and heighten everybody, including the featured ballerina, twenty-one-year-old Moira Shearer? Yes, all this is surely true. And more - his genius has triumphed even over the story. Of this story - an impresario gets jealous when the ballerina falls in love with the young composer - all that need be said is that though it is hackneyed, unbelievable, and an hour too long, it cannot destroy the joy we have had from this Technicolor version of Massine's ballet. Henry Hart

JUNGLE PATROL Screen play by Francis Swann; produced by Frank Seltzer; directed by Joe Newman. Twentieth Century-Fox. Cast: Jean, Kristine Miller; Mace, Arthur Ranza; Skipper, Ross Ford; Ham, Tom Noonan.

It is all too easy to shrug off a B picture. Produced on a tight budget, unprotected by expensive advertising, the films generally have to shift for themselves on the lower half of a double bill. And yet it must be admitted that something worthwhile does occasionally emerge. After all, economy can be a virtue.

Jungle Patrol proves this in a way. For an A picture, its story would be at the very least unusual. A group of fliers in New Guinea is disturbed to find that the score-board is becoming lop-sided: They have downed over a hundred Jap planes, their own losses are zero. "Do you suppose it's like in Death Takes A Holiday?" muses one of the men. The answer is no, for after the effects of this unexpected lease on life on the men have been studied, the entire cast is killed off in one morning of combat.

And the handling is as unusual as the story. Stock shots record fighter plane ascents and landings; the air fights themselves, however - which might have been the whole raison d'etre of a more elaborate production - are narrated through a loud-speaker hooked in to the planes' intercoms. Obviously financial considerations here directed the technique, but the effect is to force the camera to record the men's reactions to the engagements rather than simply photographing the action itself, thus



concentrating on the central idea of the story. Through this device, sound stripped of visuals emerges as the important element of film action. As such, it proves more dramatic and exciting not only than the customary dialogue accompanied by close-ups of actors' heads, but even more exciting than visual action itself.

The writing throughout is intelligent, intent on creating characters rather than bright lines. The cast gives quite a good account of itself, with Arthur Franz and Gene Reynolds outstanding. Kristine Miller, as a stranded USO entertainer, perhaps best typifies the entire production: She has no particular personal qualifications, yet her very appearance and manner complement the part she plays. Jungle Patrol, also without any particular qualifications, suggests that an intelligent and absorbing film can be made for considerably less than a million dollars. Arthur Knight

THE SECRET LAND Produced by Orville O. Dull; photographed by Navy, Marine Corps, Coast Guard and Army cameramen; commentary by Capt. Harvey S. Haislip and Com. William C. Park, spoken by Robert Montgomery, Robert Taylor, Van Heflin; music by Bronislau Kaper. Metro-Goldwyn-Mayer. Starring the men and ships of the United States Navy.

Here is at least one sword which has been beaten into a ploughshare. Using the technique of the wartime campaign films, the Navy has produced a film record of Admiral Richard E. Byrd's most recent expedition to Antarctica which stands with the great war documentaries as a thrilling camera achievement. Not alone because the expedition itself was a thrilling and heroic feat. Secret Land is final evidence, if more were needed, that the camera is the most vivid story-telling medium man has invented since primitive times. Nothing here has been invented or re-staged. It is a straightforward record of what happened to the men of the expedition from the time they left until the time they returned. But the cameramen and their alter egos the cutters have given the stuff of life the shape of drama, and - very often - the feel of poetry.

The perils and hardships of breaking through the ice pack to get to the open water next to the Antarctic continent; the re-discovery of the lost site of "Little America"; the setting up of an air-field in the snowy wastes - and finally the grand survey of unknown Antarctica from the air, and the bursting upon human vision for the first time of that strange pocket of warm land and water hidden in the midst of the frozen continent. We see it, you and I, just as the fliers who found it saw it, for it was recorded by their camera as it loomed up beneath them. It is like being there yourself. It is like standing silent upon a peak in Darien. It has in it all the elemental appeal that voyages of discovery have always

(continued on page 26)

THE NEW MOVIES      Selected by the  
Review Committee

The Review Committee of approximately 300 trained volunteers represents an impartial public response to films. Members preview films and select those which have good entertainment value. The reviews reflect their opinions as expressed on ballot and in discussion.

Pictures are recommended for (m) adults above 18; (f) general audiences from the age of 12; (j) children under 12; (\*) designates especially recommended. The Schools Motion Picture Committee (SMPC), composed of members with school-age children, recommends films with special interest or value to age groups 8-14 and 12-14

SELECTED FEATURES

THE ACCUSED Loretta Young, Robert Cummings, Wendell Corey. Screen play by Ketti Frings based on a novel by Jane Truesdell. Directed by William Dieterle. Para. Murder in self-defense is justified in this adroitly staged story of a female psychology professor who kills a perverse young student when he attempts to assault her. The youth's guardian, a lawyer, from his knowledge of the boy's nature, together with the circumstances of his death, is satisfied when the coroner's jury hands in a verdict of death by accident. A lieutenant of the Homicide Squad thinks otherwise. Lawyer and detective become friends and both see much of the professor. The woman is a match for both, her charm captivating the lawyer, her wits always one step ahead of the detective, through inevitably he catches up with her. A carefully wrought, intelligent film of absorbing interest. The ethics of its final resolution may be questionable; its ability to entertain is unquestionable. M

BLOOD ON THE MOON Robert Mitchum, Barbara Bel Geddes. Screen play by Lillie Hayward, from a novel by Luke Short. Directed by Robert Wise. RKO. This Western made with the skill and care usually reserved for high drama, builds tension and excitement out of the materials of the Old West as it actually existed, not as fictionized today. It centers around a "range war" between cattlemen and homesteaders, peaceful neighbors until set at odds through a conspiracy between a cattle contractor and an Indian agent. It gives instructive insight into the unorthodox way in which the West was built. Robert Mitchum delivers a vigorous, compelling performance, with able support from Robert Preston, Barbara Bel Geddes and Walter Brennan. F SMPC 12-14

THE CHIPS ARE DOWN Micheline Presle, Marcel Pagliero. Directed by Jean Delamoy. I.E. Lopert. Adapted by Jean Paul Sartre from his Existentialist novel, "Les Jeux Sont Faits", this film exhibits all the more controversial points of the Existentialist creed. It begins with a novel idea - that the dead of all the centuries are in our midst, looking on



as we go about our daily concerns. Two newcomers to death are ethereally attracted to one another and are given a chance to go back to life for twenty-four hours, during which they must prove they were made for each other. But Eve's concern for her sister's happiness and Pierre's absorption in revolutionary activities get between them and their love. M. Sartre believes that human beings can find meaning only within themselves, and his story is a parable to that effect. There are times when his living characters seem almost as dead as the dead, and the picture itself dead at the center. It is, however, one of the few intellectual exercises in film form, and will be rapturously received by Existentialists. French with English sub-titles. M

DULCIMER STREET Richard Attenborough, Alastair Sim. From the novel by Norman Collins. Directed by Sidney Gilliat. Univ-Int. On Christmas Eve 1938, the fateful pre-war year in London, we look in on the flat-dwellers and lodgers at 10 Dulcimer Street, with all their fancies and frailties. When an accusation of murder is brought against one, a young man not adverse to committing a minor unlawful offense to get what he wants, all are involved through the months of trial. When this becomes "a cause" satiric treatment is employed, however emphasis is chiefly on the characterizations which are excellent throughout. British production. M

EVERY GIRL SHOULD BE MARRIED Cary Grant, Betsy Drake. Screen play by Steven Morehouse Avery and Don Hartman, based on a story by Eleanor Harris. Music by Leigh Harline. Directed by Don Hartman. RKO. The difficulties of catching a husband but the helplessness of the male before a determined female advance are here set forth. A salesgirl in an exclusive shop decides to have a successful pediatrician for her very own. The comedy of her systematic chase and his desperate attempt to escape runs along in amusing competence to a surprise ending. Betsy Drake is lovely to look at and charming enough to make it convincing that old hands like Cary Grant and Frankot Tone would fall for her, in spite of her schoolgirl-crush tactics. F

THE GAY AMIGO Duncan Renaldo, Leo Carillo. Original screen play by Doris Schroeder. Directed by Wallace Fox. UA. The Cisco Kid and his comic side-partner pit their wits against cavalry sergeant Joe Sawyer in a successful attempt to convince the army that Mexicans are not responsible for a series of border raids and hold-ups. A smooth, fast, intelligent Western which is rather hard on the Gringos. F

\*HE WALKED BY NIGHT Richard Basehart, Scott Brady. Screen play by John C. Higgins and Crane Wilbur; story by Crane Wilbur. Music by Leonid Raab. Directed by Alfred Werker. The impressive resources of the Los Angeles police department are used in this case history of the capture of an extraordinary criminal. The film is made in semi-documentary fashion.

with commendable honesty and lack of sensationalism. A policeman is shot and the Homicide Bureau has only his dying murmur that his murderer looks like a nice boy as a basis for a manhunt. Gradually the killer's passion for electronics links him with other crimes and he is finally run to earth. The procedures followed with each tiny clue and the subsequent deduction form a process as absorbing as it is exciting. Richard Basehart gives an unglamorized picture of the egocentric menace, and the quiet people, both citizens and officials, who capture him are equally intelligent and convincing. F SMPC 12-14

JUNE BRIDE Bette Davis, Robert Montgomery. Screen play by Ramald MacDougall, based on a play by Eileen Tighe and Graeme Lorimer. Music by David Buttolph. Directed by Bretaigne Wingust. Warner. The terribly oh-oh editor of a home journal featuring a Life in America series, comes with her staff for a week's revamping of an Indiana home. This overhauling of figures and furnishings is to be crowned by the marriage of one of the daughters. Revolutionizing the household in the "McKinley Stinker" and some romantic mixups, which include the acid love affair of the editor with her chief writer, take in a broad range of bright comedy. A smart cast handles it with ease. F

KISS THE BLOOD OFF MY HANDS Joan Fontaine, Burt Lancaster. Screen play by Leonardo Bercovici from the novel by Gerald Butler. Music by Miklos Rozsa. Directed by Norman Foster. Univ-Int. War brings ruin to men and cities, but cities are easier to rebuild, says the foreword. Years in a Nazi concentration camp leave a young Canadian without any moral sense and subject to bursts of uncontrollable rage. One night in a London pub he kills a man, and the bar-fly who is the only witness blackmails him. A girl is the good opposed to this evil, and the two forces battle for the veteran through considerable violence to the unresolved ending. Burt Lancaster has a convincing honesty that shows up well against the over-acting of the others. A theatrical underscoring of camera effects, music and directorial touches heightens the melodrama and puts the theme of regeneration into second place. M

NO MINOR VICES Dana Andrews, Lilli Palmer. Original screen play by Arnold Manoff. Music by Franz Waxman. Directed by Lewis Milestone. M-G-M. Piqued when a successful pediatrician presumes to judge his way of life and one of his paintings, an artist retaliates by showing up his critic as a smug martinet, changing the unhappy man's complacency into out-of-hand self-questioning and jealousy. The mischief proceeds chiefly in long stretches of talk, and long stretches of thinking audible only to the audience. A more obvious stuffed shirt than Dana Andrews would have been a better choice as the shaken husband. But Lilli Palmer and Louis Jourdan fit themselves into the high comedy and frolic through its mad situations and clever lines. M



ONE NIGHT WITH YOU Mino Martini, Patricia Roo. Screen play by C. Brahms and S.J. Simon, from the original story by C.L. Bragaglia. Music by Lambert Williamson. Directed by Shaun Terence Young. Univ-Int. A singing star reporting for a new film and an English girl being taken by her father to an unwanted fiancé fail to catch their trains after a stop-over in an Italian town and are stranded until next morning without money, papers, or luggage. A night of music and mildly comic adventure ensues, as the pair sing for their supper and shelter. Stirring up the gentle romantic air of the piece is a vigorous burlesque on movie making and movie makers, including a funny pantomime bit by Stanley Holloway, forced to briefly impersonate the tenor in various operatic roles. F SMPC 12-14

THE PALEFACE Bob Hope, Jane Russell. Original screen play by Edmund Hartman and Frank Tashlin. Score by Victor Young. Directed by Norman Z. McLean. Para. The government sends Calamity Jane Russell to find out who's running rifles to the Indians, in this Hope version of a tale of the old West. On the way she picks up Bob, a traveling dentist and the pair sail through awe-inspiring dangers to a triumphant climax. A whole-hearted spoofing of traditional Western situations makes up most of the plentiful accompanying gags, liberally spiced up with humor of Hope's particular brand, that sometimes gets pretty thin and occasionally more riotous than funny. There are two good songs by Jay Livingstone and Ray Evans. Technicolor. F. SMPC 8-14

PAROLE, INC. Michael O'Shea, Turhan Bey, Evelyn Ankers. Original screen play by Sherman L. Lowe. Directed by Alfred Zeisler. E-L. The evil of unwisely given or fraudulently obtained paroles is theme of this well-paced though obvious melodrama. Action comes from the investigation by a Federal agent who, pretending to be a bank robber, mingles with suspects whose head is a shrewd, svelte young woman, her chief confederate lawyer. Between them a highly profitable racket is pursued ruthlessly. Gradually the agent collects evidence and finally with considerable ingenuity traps them all. F

THE PLUNDERERS Rod Cameron, Ilona Massey. Screen play by Gerald Beraghty and Gerald Adams; based on an original story by James Edward Grant. Directed by Joe Kane. Republic. In the Wyoming of the '70s stagecoach holdups and other robberies endanger life and property. A swifter arrives apparently as free with the gun as any of the local bad men. In reality he is an army officer playing a part to find the kingpin. He succeeds in this and in directing a stockade fight against the harriding Indians, at the same time changing his ideas about marrying when he meets a blond singer. There is enough fighting, shooting, and chasing to please the fan, with more plot than in many westerns. F

THE RETURN OF OCTOBER Glenn Ford, Terry Moore. Screen play by Melvin Frank and Norman Panama, from a story by Connie Lee and Karen



DeWolfe. Directed by Joseph H. Lewis. Col. A novel twist gives interest to an elaborate film which is yet reminiscent of one or two others notably Here Comes Mr. Jordan. Race track tout James Gleason wants above all things to win the Derby, and says that if he ever "comes back" after death, it will be in the form of a horse. His niece Terry believe all this and it isn't long after he dies before she has found him reincarnate in the horse October. The rest of the film centers round her efforts to buy October and run him in the Derby. Technicolor. F.

ROGUE'S REGIMENT Dick Powell, Vincent Price. Screen play by Robert Florey. Univ-Int. Mr. Powell, in his tough-guy incarnation, is this time a U.S. Army agent detailed to track down a top Nazi and bring him to Nuremberg for trial. The trail leads to Indo-China, where many German ex-soldiers are being allowed by the French to enlist in the Foreign Legion to fight the Viet-Nam revolutionists, said to be financed and supplied from Moscow. After this topical - and controversial - beginning, the picture slides into the familiar grooves of secret-agent melodrama. In spite of the let-down, the picture has many points of interest: brilliant performances by Richard Loo and Stephen McNally as the revolutionary leader and the top Nazi, and a guerrilla ambush staged with care and clarity. F.

RUSTY LEADS THE WAY Ted Donaldson, Sharyn Moffett. Screen play by Arthur Ross, story by Nedrick Young. Directed by Will Jason. Col. Sudden blindness causes a small girl to withdraw from all her usual activities, and become completely dependent on her widowed mother. When her inability to care for herself makes it probable that she'll be sent to a state institution for the blind, young Danny and his dog Rusty take over and get her straightened out. There is a good presentation of the deeply disturbed child's insecurity and distrust, all too readily disposed of to settle the plot. Danny, too, has an adjustment to make, in a rebellion against parental authority. Both problems deserve deeper treatment than they get. F.

A SONG IS BORN Danny Kaye, Virginia Mayo. Story by Thomas Monroe and Billy Wilder. Directed by Howard Hawks. RKO. To the three B's, Bach, Beethoven and Brahms, is added a fourth "boogie-woogie", when seven professors nearing the completion of a long history of music discover jazz. The youngest of the group, Danny Kaye, goes "out into the world" to study this new rhythm and learns something of love as well when he encounters a blues singer "Honey". She offers to collaborate for reasons of her own connected with an accused gangster in hiding. Some may miss the known, others may like the different Danny Kaye, but all will get a full course in Jazz with such contributors as Benny Goodman, Tommy Dorsey, Louis Armstrong, Mel Powell, the Golden Gate Quartet, etc. Technicolor.

UNFAITHFULLY YOURS Rex Harrison, Linda Darnell. Original screen play by Preston Sturges. Musical direction by Alfred Newman. Directed by Preston Sturges. Fox. Sturges the writer offers the original outrageously comic material that exactly suits Sturges the director and producer. A great conductor suspects that there's an affair going on between his wife and his secretary. During the three numbers he conducts at a concert (Rossini's "Semiramide" overture; the Tamhauser Venusberg music and the overture to "Francesca da Rimini") he imagines himself carrying out three sorts of revenge, each conditioned by the character of the music. His attempts later to reenact these plans in actuality result in a melee of sophisticated slapstick. A little too wordy, its slapstick a little too prolonged, the film nevertheless has moments of Sturges at his funniest. The score and its performance are worthy of a separate hearing. M.

THE UNTAMED BREED Somy Tufts, Barbara Britton. Based upon a Saturday Evening Post story by Eli Colter. Directed by Charles Lamont. Col. It takes a wild horse to catch a wild bull and it takes Sunny Tufts a wrangler from Texas, to tame the superb animal for this exciting feat. But before it's accomplished there is plenty of fist-fighting, as the wrangler is not very popular when the bull he had brought to Oklahoma from Texas for breeding escapes and does a lot of damage and, too, there's rivalry over a girl. Cinecolor. F.

VALIANT HOMBRE Duncan Renaldo, Leo Carrillo. Original screen play by Adele Burrington. Directed by Wallace Fox. UA. Duncan Renaldo spouts Latin philosophy as he combats border crime with the aid of his dim-witted assistant. The film is competent and unusually equipped with human touches. It will please juvenile audiences, especially boys. F.

WHEN MY BABY SMILES AT ME Betty Grable, Dan Dailey. Screen play by Lamar Trotti, from a play by George Manker Watters and Arthur Hopkins. Directed by Walter Lang. Fox. Burlesque in the 1920s is a solid foundation for a musical, but the story which goes with it here makes a film that is more than a succession of well-staged production numbers. The irresponsible husband in a burlesque team lets his weakness for drink and pretty girls estrange him from his wife. An ordinary story line of fall and rise unexpectedly becomes a moving study of married partnership, thanks to the Dailey characterization. On- and back-stage burlesque shows up with a reasonable suggestion of its broad humor, through good musical stretches with the stars and the convincing support of June Haver, Jack Oakie and Jimmy Gleason. M.

YOU GOTTA STAY HAPPY Joan Fontaine, James Stewart. Screen play by Karl Tunberg from the serial by Robert Carson. Music by Daniele Amfitheatrof. Directed by H.C. Potter. Univ-Int. Plushy fixing up has been given the story of the spoiled rich girl who sets her heart on having



the hardworking young man who is indifferent to her charms. Fleeing a just-married husband, she makes a transcontinental flight with a load of fish, an embezzler, a corpse, a cigar smoking chimpanzee and a pair of honeymooners - wrecking Jimmy's air line in the process. But with her eighty million dollars, which will buy lots of four engined planes, she gets her man and a happy ending. Knowingly put together, with people like Percy Kilbride and Eddie Albert in the supporting cast, this turns out to be lively stuff, the smoothest sort of escape film. F.

SELECTED SHORT SUBJECTS - 1 reel unless otherwise indicated

ACROBATIC BABIES Strenuous exercises are curative and a lot of fun for youngsters from 7 months to teen-age, under the supervision of an understanding specialist. World of Sports: Col. F. SMPC 8-14

THE ACROBATIC ILLINIS Gymnastics on the University of Illinois campus, ending with an exhibition by a visiting group of trapeze artists, shown largely in slow motion. Sportlight: Para. F. SMPC 8-14

THE BOWLING ALLEY CAT Tom Cat and Jerry Mouse carry on their feud with a long chase in a bowling alley. Technicolor Cartoon: M-G-M. F.

BUDDY RICH'S ORCHESTRA First-class drumming, tap-dancing by Louis de Pron, and the amusing novelty song "No Nickel". Name Band Musicals: Univ-Int. F.

CANDID MICROPHONE Series I, #1 Listener-in on the reactions of the unwary described by the interviewer with his victims, a sidewalk salesman, barbershop patron and airplane ticket buyer. Col. F. SMPC 12-14

CAPE BRETON ISLAND Nova Scotian landmarks, the beauties of the Cabot Trail, and something of local industries. Technicolor. FitzPatrick Traveltalk: M-G-M. F. SMPC 8-14

CHICAGO THE BEAUTIFUL Architectural highlights, lake side amusements, statistics on how big the city is. Technicolor. FitzPatrick Traveltalk: M-G-M. F.

A CHRISTMAS DREAM The old rag doll is tossed aside when the little girl sees her new Christmas toys, but as she sleeps he dances for her and wins back his place. The charm of the dancing puppet more than compensates for spotty camera work in this Czech made film. Univ-Int. F. SMPC 8-14

FOOTBALL FINESSE Supervised workouts and a game by youngsters make an attractive introduction to similar activities by the big teams with their famous coaches. Movietone Adventures: Fox. F. SMPC 8-14

FOOTBALL THRILLS #11 Memorable plays of the last ten years, pointed up with trick photography and snappy commentary. Pete Smith Specialty: M-G-M. F. SMPC 8-14



FRIEND OF THE FAMILY Survey of the gigantic pet industry of America, with special emphasis on dogs. This Is America: RKO. F. SMPC 8-14

HOLLYWOOD HOLIDAY Glenn Ford flies some Hollywood friends to Double Arrow Ranch in Montana for fishing. Screen Snapshots: Col. F.

HOT CROSS BUNNY Bugs refuses to cooperate in a scientific experiment that would turn him into a hen. Technicolor. Merrie Melodies: Warner. F.

HOT ROD SPEEDSTERS Ted Husing describes the racing of model toy cars, midget cars and the rebuilt old models which show such astonishing speed in the Mojave Desert. Spotlight: Para. F. SMPC 8-14

LET'S SING A STEPHEN FOSTER SONG Swanee River, My Old Kentucky Home, Beautiful Dreamer and Camptown Races are presented with bits of their history. Memories from Melody Lane: Warner. F.

MARCH OF TIME #14 (14th series) "Life With Grandpa" - Old age in the United States in its distressing and happy aspects, with some of the solutions offered by private and government agencies for its problems of unemployment and dependence. Fox. F. SMPC 12-14

MARCH OF TIME #15 (14th series) "Battle for Germany" - Conditions in present day Germany and the problems they present to the Western powers. A day in the life of a middle class Frankfurt family exemplifies the situation and the viewpoint of the average German citizen. Fox. F.

MARCH OF TIME #16 (14th series) "America's New Air Power" - A complete if sketchy survey of the attempt to bring American air strength up to its new goals, with emphasis on the latest developments in fighting aircraft. Fox. F. SMPC 12-14

MARTIN BLOCK'S MERRY-GO-ROUND #4 Les Brown and his men in Swamp Fire, Sentimental Journey and the Mexican Hat Dance. Virginia O'Brien, guest star, sings Carry Me Back to Old Virginny in typical dead pan fashion. M-G-M. F.

MICKEY'S SEAL A baby seal follows Mickey home and prefers a bathtub to the park pool. Technicolor. Disney Cartoon: RKO. F. SMPC 8-14

MIGHTY MOUSE IN THE MYSTERIOUS STRANGER Oil Can Harry's unscrupulous efforts to get Little Nell, trapeze artiste of a country circus, are foiled by Mighty Mouse. Technicolor. Terrytoon: Fox. F.

MIGHTY MOUSE IN TRIPLE TROUBLE Mighty Mouse in an amusing burlesque of serial technique. Technicolor. Terrytoon: Fox. F.

\*THE MILKY WAY When the three little kittens who lost their mittens are sent supperless to bed, they take a trip to the Milky Way that will delight youngsters everywhere. Technicolor Cartoon: M-G-M. F. SMPC 8-14

THE MITE MAKES RIGHT Tom Thumb never grows big but he believes do what you can with what you have and tries to be helpful. Polacolor. Noveltoon: Para. F.

MR. GROUNDLING TAKES THE AIR With misgivings Mr. Groundling embarks on his maiden plane trip, but his comfortable flight from LaGuardia airport to Chicago makes him a convert. Pacemaker: Para. F. SMPC 8-14

A NATION ON SKIS How the Norwegians use their skis for travel and sports; work-out of a class of youngsters and spectacular jumping are highlights. Technicolor. Sports Parade: Warner. F. SMPC 8-14

OLYMPIC WATER WIZARDS America's finest women swimmers show special strokes in speed and slow motion. Sports Review: Fox. F. SMPC 8-14

THE PEST THAT CAME TO DINNER Untouched by the most drastic exterminating treatments, Pierre the termite eats Porky Pig out of house and home. Technicolor. Looney Tunes: Warner. F.

PLAYFUL PELICAN A baby pelican swallows a frog and jumps all over the place until Mama comes to the rescue. Lantz cartoon: UA. F. SMPC 8-14

PLAYTIME IN RIO Favorite Brazilian sports, closing with the special athletic training given the police. Technicolor. Sports Parade: Warner. F. SMPC 8-14

PORTRAIT OF THE WEST The deserts, mountain lakes, ghost towns and dude ranches of Nevada. Technicolor. Movietone Adventure: Fox. F. SMPC 8-14

QUEEN OF SPORTS Bill Stern shows Babe Didrikson's right to the title, going back to her athletic debut in 1930, and emphasizing her recent triumphs as a golfer. World of Sports: Col. F. SMPC 8-14

THE RACE RIDER The long apprenticeship as stable boy and bug rider, and the arduous daily training that lies behind a jockey's career. Technicolor. Sports Parade: Warner. F. SMPC 8-14

READIN', 'RITIN AND 'RYTHMETIC All the animals go to school and when the get restless teacher has them sing School Days, School Days. Polacolor. Screen Song: Para. F.

ROBIN HOODWINKED Popeye's girl is barmaid at an inn frequented by Robin Hood and his vassals. The highwayman abducts her and Popeye, accoutred in the style of Robin Hood, goes to her rescue. Polacolor. Cartoon: Para.

STARS TO REMEMBER Glimpses of stars of 20 and 30 years ago. Mary Pickford, Douglas Fairbanks, Will Rogers and others. Screen Snapshots: Col. F.

SEA SALTS Donald Duck and a pal as old seafaring men. Disney Cartoons: RKO. F. SMPC 8-14

THE SHELL SHOCKED EGG Adventures of a turtle egg that leaves its nest, its rescue through the frantic efforts of its mother and a melodious trio of brothers. Technicolor. Looney Tunes: Warner. F. SMPC 8-14

SO YOU WANT TO BE A DETECTIVE As private eye Philip Snarlowe, Joe gives a fairly accurate idea of what goes on in the tough whodunits. Joe McDoom. Comedies: Warner. F.



SONGS OF THE SEASONS Songs adapted to the four seasons, including Shine On Harvest Moon, Winter Wonderland, Singin' In the Rain, and In the Good Old Summertime. Sing and Be Happy Series: Univ-Int. F.

SOUVENIR OF DEATH Autobiography of a German automatic, war trophy of an American soldier, starting its destructive career in the hands of children at play and ending up in a gangster's hold-up. Made at the request of the International Association of Chiefs of Police, to point out the dangers of these weapons, so easily available in many veterans' homes. Passing Parade: M-G-M. F. SMPC 12-14

SPINACH VS HAMBURGER Popeye's nephews prefer Wimpy's hamburger joint to their Uncle's spinach emporium, but only by eating spinach can they grow strong enough to elude his supervision. Cartoon: Para. F. SMPC 8-14

STRIKES TO SPARE American bowling, including thrilling stunts by experts. Sportscope: RKO. F. SMPC 8-14

TEXAS REDHEADS Duck hunting on the inland ponds in the citrus belt of Texas. Sportscope: RKO. F. SMPC 12-14

UNUSUAL OCCUPATIONS L7-6 Graham Dale's "eggatoons", caricatures of celebrities painted on eggshells; Engineer Kaufman makes a miniature locomotive; Philip Long creates women's hats out of pipe cleaners; Los Angeles pilots experiment with midget planes weighing 500 lbs. Magmaolor. Para. F

UNUSUAL OCCUPATIONS L8-1 An Apache who teaches old ceremonial dances to the children of his tribe; Mrs. Martin who runs the nursery at the Bronx Zoo; a bandleader who furnishes his men with glass instruments. Magmaolor Para. F. SMPC 8-14

THE YEAR ROUND The Kings Men in I'm Always Chasing Rainbows, Shade of the Old Apple Tree, Moonlight Bay and Jingle Bells. Crude illustrative cartoons are a drawback to this good audience sing. Sing and Be Happy: Univ-Int. F.

YOU CAN'T WIN Dave O'Brien shows the average man in a slapstick battle with every day annoyances - an insurance salesman, a lighter, carwashing and hanging a hammock. Pete Smith Specialty: M-G-M. F. SMPC 8-14

YOU WERE NEVER DUCKIER Daffy Duck, disguised as a rooster to win the prize at the Poultry Show, has his plans upset by Henery, the tiny chicken-hawk. Technicolor. Merrie Melodies: Warner. F.

#### SELECTED NON-THEATRICAL FILMS

A DAY WITH ENGLISH CHILDREN Daily routine of two boys from a middle class family in Bath provides a way for American youngsters to see that at home, school and sports, people of the two countries are much alike. Minor differences add interest to a film that has a place in juvenile or adult study

of international relations. Black and white or color. 16mm sound. Coronet Films, Chicago 1. F. SMPC 8-14

FRENCH TAPESTRIES VISIT AMERICA A camera record, in excellent color of the tapestries which the French government sent to this country last year as a good will gesture. These matchlessly beautiful works of art include "The Apocalypse", "The Coronation of Clovis and the Siege of Soissons", the exquisite and breathtaking "Lady With the Unicorn", and two contemporary tapestries, "Theseus and the Minotaur" by Marc Saint-Saens, and "Man" by Jean Lurcat. It is unique experience to view these magnificent creations as narration explains their theme against an early French music background. Produced by Falcon Films. 2 rls. 16mm sound. A.F. Films, 1600 Broadway, New York 19. F. SMPC 12-14

MY NAME IS HAN A Chinese farmer returning to his war-ravaged home and fields finds his religion of work a poor support for the burdens he must carry. When in the moment of his deepest trouble his Christian neighbors unite to help him, he turns to the church that inspires them to such selflessness, as well as guiding them in their daily difficulties. Made in China with a Chinese cast by the Protestant Film Commission, the film's pictorial appeal is considerable; a Norman Lloyd score adds to its attractiveness. The simple handling of the theme, the fresh picture of the place of the Christian mission in the life of the Chinese peasant, will interest many besides the religious groups to whom it is directed. 16mm sound. Religious Film Assoc., 45 Astor Place, New York 3.

PEIPING FAMILY The life of a Chinese upper middle class Chinese family, serene on the surface, but deeply troubled by current conditions. This family wants above all to educate its children to the task of building a new nation. But before this can be accomplished, its economic position ruined, the family may be destroyed as a unit and face actual starvation. The social forces which have brought about this predicament are shown on in their impact on these individuals, but they are implicit in all that happens, and relate so directly to current headlines that the film should be clearly comprehensible, and strikingly useful for discussion groups as well as classrooms. Screen play by Basil Babayea. Directed by William James. 2 rls. 16mm sound. International Film Foundation, 1600 Broadway New York 19.

WE GO TO SCHOOL Designed to introduce the pre-school child to his first experience of kindergarten and to help him adjust to his new environment. Subtly and at the same time warmly, he is given his welcome and speedily absorbed into the routine. The accompanying voice is on the goody-goody side, but on the whole not inappropriately, and the spontaneity of the children and their doings is highly effective. Coronet Instructional Films, Chicago 1. F.

(continued on page 26)



# MOVIES IN EUROPE

by Bettina Gunczy

"Why doesn't-", "I wonder-", "I like-", "If only-", "They should-". These are beginnings of sentences heard on a recent trip to Europe, each having to do with movies. For nearly everyone, everywhere wants to talk about the movies. Knowing this, it seemed more worth while and more fun too not to discourage such talk, but rather let it come as it would. And from embarking to disembarking there was plenty. Of course, on the ship it was heightened by the daily showing of films.

Some of the Hollywood productions shown and some reactions were: Up In Central Park - prim, childish, not gay; Voice of the Turtle - generally liked; Green Dolphin Street - "no prize"; Another Part of the Forest - French bride asked "What was it all about"; The Treasure of Sierra Madre - generally praised; Lady From Shanghai - impossible! the ship newspaper announced this was an Orson Welles film; Good News - foolish but liked, and the French spoken by Peter Lawford was enjoyed. As it was French liner, some new French films, naturally, were shown, and to the general pleasure of all, Kermesse Heroique and It Happened At the Inn. These two older films when first shown in New York were given the special accolade of the Board's Committee on Exceptional Motion Pictures, the former is now a classic of the screen.

Talking of films generally, one Frenchman returning to France after several years in the U.S.A., who claimed to see all French and lots of American films, summed it up: "I like American films, you don't have to imagine so much; at the end of a French film you still don't know what it has said." A French woman going home after nine months in America said she saw four films in New York: A Night At the Opera, Shoe Shine, To Live In Peace, and one Swedish film. She felt French films were not as good as before the war. She did not like Rene Clair's Man About Town, his commentary on life missing, story keyed for one character; it was Chevalier rather than Clair.

Americans of every age are articulate about films on land or sea. The woman, going to visit her foreign correspondent newspaper son in France who avoided misty mornings or sunny afternoons on deck, sessions at the bar or bridge games, said she didn't know how she would be amused if it were not for the daily showings of films. I asked, "How did you like today's?" She replied, "Oh I like them all." Some people were of the other extreme. The wife of a young Harvard instructor said, "I am not going to see these films. They will be poor like all Hollywood films are now. I wonder why they are so poor and why we don't get good pictures like we used to with Greta Garbo and Helen Hayes?" This seemed an unexpected remark for a person obviously in her twenties.

Talking with two teachers, one remarked, "I see only good pictures, and I see them alone for fear my companion might not like what I like. Recently I saw an 'absolute must', everyone should see it." "What was it I asked. She answered, "Oh I have forgotten." A few days later we passed in the companionway and she said, "I've thought of it, Black Narcissus." About the most lively conversation was with two small boys, traveling to join their father in Europe, who loved their Saturday westerns and were distressed they might not see them so far from home.

Not many days later and we were in Paris. Looking only at movie advertisements, you would almost think you were in an American city. There were bright neon signs directing attention to: The Bishop's Wife, The Hucksters, Gentleman Jim, Broadway Melody, Mrs. Parkington, Dark Passage, The Ghost and Mrs. Muir, Hellzapoppin, Welcome Stranger. A particularly bright one showed a big figure of Jane Russell in The Outlaw. But to counteract this there was Disney's Bambi, quietly but widely advertised all the Kiosks. The only one I attended was Star Spangled Rhythm, this variety full of wartime allusions seemed rather out of place on a 1948 evening. But the audience was kind to it, silent when not amused and roaring when amused, especially at the slapstick. The waving American flag in bright technicolor they took quietly and respectfully. This was not my choice but some French friends wanted to see it, and I found it interesting for the reactions.

Reactions came not only from this Paris audience, but from talking with individuals. One business man who had lived for a time in England and the United States said, "American films are not as good as they were. Why not? There is always the same formula, after five minutes one knows the ending; would like more imagination to match good technical qualities. And I would like to see them without going downtown. They are Tom Mix mostly in neighborhood cinemas. My friends ask me why I go so often. I'm a fan and I am always hoping to find another picture as good as one I saw years ago about two young people lost at Coney Island". He must have seen many in trying to fulfill this wish, for he probably was referring to Lonesome, a Universal picture directed by Paul Fejos and reviewed by the Board as an exceptional picture 20 years ago. Here's further proof that some of the pictures turned out through the years are memorable.

Next stop Luxembourg, where I stayed while my husband flew to Berlin on business. Wives were not particularly wanted in that shattered city, and anyway, Luxembourg was so very attractive. In spite of its scenic attractions, I went to the movies. Of the five theatres, one is The Yank, another Victory. Something for the Boys, made in 1944 was showing. The fanciful story of army maneuvers was explained by an opening statement something like this: In all fairness to the rough and tough American soldier, we point out that this is a musical comedy and as such holds little resemblance to the reality and seriousness of their wartime training per



But there would be little misunderstanding of our soldiers in that country. They are anxious to tell of their affection and veneration for the Americans, who gave their lives to make possible the great liberation, many thousands of whom are buried in the American cemetery there.

Luxembourg is bi-lingual, so all American films had English speech with both French and German sub-titles. Did this mix me up! So I just listened to the good old American and gave up trying to advance my language study. This seems a good place to state how many Europeans told me they were learning or improving English by going to Movies. One change especially noted was a much wider use of English than at our last European visit just before the war. It was understood and spoken by somebody almost everywhere. But no wonder, for Americans were everywhere, traveling on leave or on business, getting advertised "quick lunches", "hamburgers", New York or Texas "specials".

Another picture seen there was Days of Glory. I wondered if this European audience looking at a presentation of Russia's heroic war effort didn't feel as I did that the clock was turned back a few years. But I guess they didn't, for it was mostly made up of youngsters. There is here, as in most European countries, a regulation regarding the admission of children. Something for the Boys and two French films, one Eternal Conflict with Annabella, were marked "Enfants non admis" or "Kinder nicht zugelassen". So for them it had to be this or Hold That Host with Abbott and Costello, which the boys must have chosen for there were many girl children at Days of Glory. Although it was not forbidden, I wouldn't say it should have been recommended for them as they didn't seem to be having much fun, there was an occasional stir at some action, otherwise silence, indicating little interest as youthful audiences go.

How and by whom, I wondered, was this audience rating administered. So I went to the Ministère de l'Education where the information could be secured, I was told by my cicerone at the tourist office, an efficient young man who hopes to be a tourist himself some day in the U.S.A. At the Ministry I was graciously received and making known my wish was escorted to the office of Marcel Franziskus, chief of the School Film Office. He seemed pleased to have the question put to him and said there was a commission of five members who looked at all films for the purpose of arriving at the proper classification for those under 16, two from the Ministry of Education, one from the Ministry of Justice, one representing the teachers of the country, one from the press. He suggested that we speak English as he was going to a UNESCO Conference in Paris shortly and wanted as much freshening up as possible. Of course I was relieved. As the teaching film was his special interest, he soon turned to that. He spoke somewhat more highly of British than American teaching films, although he had praise for certain encyclopaedia Britannica subjects. His comments were not only from the

experience of using but from making school films and slides. He asked if I would like to see examples. While he was phoning for them I looked around the very pleasant office. Although on the ground floor the view from the wide window was way down, for it was above the 300 ft. gorge that divides the old and the new city. Suddenly a basket-like affair swinging at the end of a rope stopped at the sill. Dr. Franziskus reached over from his desk and picked out what had been "delivered" from an office above. What I saw was chiefly about the burial of Gen. Patton in the American cemetery. In showing these to the children, and films are used for those from nine up, all sorts of lessons about the United States could be taught. This is not confined to the youngsters as evening showings for teachers and parents, followed by discussion, are held from time to time in the school or other auditoriums.

The next afternoon I had quite a different discussion on films. Near me on a park bench was a mother with her baby. Over an English newspaper we got to talking, and when she said she had an 11-year-old son in England with her mother while she was living on the continent, I asked concerning the children's matinees we hear so much about. She said, "Those are just for city children who have no place to play and must be taken care of by some outside morning amusement planned for them." Her family lived away from the city where there was a yard for "playing out." So, of course, her son would never go into one of the matinees. He might go to a regular afternoon show in the neighborhood. He would read the newspaper list and pick one he knew he would like. She said she felt youngsters should be free to choose films, as their choice would usually be something suitable, with action or animals. His school report card sent to her had read, "shows growing self-reliance" and she said, "I think choosing his own movies has helped in this."

Rather a contrast to this conversation was another casual one bringing forth this startling comment: "I have always felt I would like to marry Robert Young of your American films and also Laurence Olivier and Charles Boyer." Well, she was at least quite international in her taste for husbands, but anyone has a right to day dream.

Next, a quick passage through Switzerland and into Austria. Incidentally, European railroad travel was surprisingly good, that is the trains run on time over quite respectable road beds, with however, a slowdown often where extensive repairs were going on or a new bridge being built, for railroads and bridges had been strategic bombing targets. The condition and the service of the coaches was far below pre-war standard and eating was a problem, the dining cars crowded, and if you didn't get an early reservation the food might run out and the car be closed. If you did get in, the food was meager and the coffee, which is usually excellent on diners here, was horrible. Of course it wasn't real coffee. However, one time we had a surprise. The steward came down the aisle



proudly carrying a small can on a tray, followed by a boy with hot water, and if you assented, for a small extra charge you had something that at least was a reminder of coffee at home. Whatever the condition of the train service, the scenery of Austria is so magnificent as to dispel any discomfort.

It was interesting being in an "occupied" city as was Vienna, but it was not so different on the surface for all of that. Occasionally a command car carrying a British, French, Russian and United States armed soldier could be seen riding around, and there were headquarters of the four nations. The USFA was in a large bank building and several lesser buildings. Naturally admission was by pass, and to keep out the unauthorized a white picket fence ran around the buildings, you couldn't say enclosed them for it looked very fragile in its new smallness, overshadowed by the old stone structures. At the gate your pass was inspected by a very smart looking soldier. Vienna is full of American officers and business men, soldiers and WACS, although much of the office work at USFA is done by English speaking Viennese. Of course many Americans means many American films. Some showing in the theatres for American personnel were If Winter Comes, I Walk Alone, Daisy Kenyon, Cass Timberlane. Those showing in the city theatres were older, mostly made during the war: Bells of St. Mary's, Mrs. Miniver, Reap the Wild Wind, Calcutta, Together Again. The Viennese knew they were not seeing the latest films, their motion picture magazines, such as one issue of "Mein Film" I saw, were giving them advance word about Mourning Becomes Electra, Rachel and the Stranger and even Joan of Arc. I explained that the two latter were then not released in New York, and that they would be seeing many fine films in the back-log assembled in the war years. So many people asked me about films, to which the answer could only be given by someone knowing the local situation, that I went to see the head of the Motion Picture Export Association Vienna office, Dr. Wolfgang Wolf. I found his office to be in the building the Germans had used for film headquarters when they took over Vienna. Our talk lasted through to mid-day, so his invitation for lunch at the Austro-American club was accepted, and we were transported in comfort in a staff-driven limousine, also acquired from the Germans. Dr. Wolf told of the double reviews of films for Austria, first by our State Dept. Cultural Affairs Division, and secondly by American Military Government, Information Service Bureau. Particular attention is paid to the political point of view and to propaganda in the interest of the U.S. As far as Austria itself goes, there is only censorship for juveniles. At present the different provinces have their own Boards, but the plan is for a single state control of this audience rating for those under 16. When asked the effect of American films, he said there were too many of "secretary marries the boss" and gangster type. I wondered about this and asked him to name some of the most successful and most well liked films seen since the liberation. He replied Seven Sweethearts was one of the first. Others to

follow were Random Harvest, Madame Curie, Gaslight, Our Vines Have Tender Grapes, Going My Way, Gold Rush, Sun Valley Serenade, Hunchback of Notre Dame, Keys of the Kingdom, Laura. In these there seems little to support that objection. War films were not liked. That is understandable with the evidences of war so poignantly present, bombed buildings, including such structures as the Opera and St. Stephens Cathedral, scant ration except through the black market. One liked was The Sullivans, really not a war picture in the sense of combat, but rather a family-life picture. Sentimentality is enjoyed. Social problems are favored, for example How Green Was My Valley and The Corn is Green. Theatres run 3 or 4 shows daily. It was confusing to make a date for the movies at 1800 or 2000 o'clock, but after a bit of finger-figuring I realized that was 6:00 or 8:00 p.m. There is some use of theatres at free hours for showing documentaries.

In 1946 the studios were returned to the Austrians and production gotten under way. I was told Das Andere Leben was one of the best produced. In story it was a kind of feminine Gentleman's Agreement, for it concerns a girl who "loans" her name to a Jewish friend so she may get in to a hospital. When the latter dies the record shows the girl dead, so she must take the place of her friend. It makes one hopeful for what is to come from there.

For the ending to this story I turn from films to music. At a concert of the International Music Festival, the Vienna Symphony Orchestra conducted by Sir Adrian Boult, played the music of Benjamin Britten, Sergei Prokofeff and Brahms. Among the audience of Viennese music lovers and Americans from the Army of Occupation were British and Russian officers brought together by the music of their countries. Music has long been called a universal language, but to it has been added the motion picture

#### SECRET LAND (continued from page 9)

held out to men, and women too. It is the motion picture at its most thrilling and awe-inspiring and, I suspect, at its most humanly useful.

Of the courage, gallantry, and skill of the men who made the expedition, and of their leader, I shall say nothing for I hope you will see them for yourself. But a word must go down for the Navy cameramen who shared these hazards and doubtless faced some which were uniquely their own. And another word for M-G-M, for the handsome mounting given this priceless document, including the services of Robert Taylor, Robert Montgomery, and Van Heflin as commentators. Secret Land is an inspiration. I suspect its most enthusiastic audience will consist of boys. Seeing it made me feel like a boy again. Richard Griffith





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# NEW MOVIES

## THE NATIONAL BOARD OF REVIEW MAGAZINE

### REVIEWS OF EXCEPTIONAL FILMS

Letter to Three Wives  
Monsieur Vincent  
Command Decision  
The Snake Pit  
The Quiet One

### REVIEWS OF SELECTED FILMS

### COUNCILS AT WORK

Published by the National Board of Review of Motion Pictures

January-February 1949





## The National Board of Review Magazine

## THE NEW MOVIES: Selected by the Committee on Exceptional Films

The Committee reviews films of unusual interest in the development of the screen. The opinions of the Committee are combined in impartial reviews. Each review is written by a member whose estimate coincides with the majority vote. Committee: Henry Hart, chairman; James Agee, Iris Barry, Manny Farber, Ruth K. Friedlich, Robert Giroux, Richard Griffith, Philip T. Hartung, Hattie S. Heyman, Hermine R. Isaacs, Arthur Knight, Louis Kronenberger, Norbert Lusk, Mary B. Miller, Frances Taylor Patterson, John B. Turner, Eda Lou Walton, Frank Ward, Leane Zugsmith.

THE SNAKE PIT Screen play by Frank Partos and Millen Brand, from the novel by Mary Jane Ward. Produced by Anatole Litvak and Robert Bassler; directed by Mr. Litvak: 20th Cent.-Fox. Cast: Virginia Cunningham, Olivia de Havilland; Robert Cunningham, Mark Stevens; Dr. Kik, Leo Genn.

By now this film has achieved national if not global fame, and its excellence is also being measured in triumphant boxoffice success. Because of this the reviewer is sorely tempted to turn from the picture itself and ponder on the professional timidity which insists that serious films on grim themes cannot reach the mass audience where it lives. Failure was predicted for The Snake Pit by the dopesters, as failure was predicted for The Lost Weekend. It is the dopesters whose names are writ on water.

The Snake Pit seems to have achieved its phenomenal success by the simple expedient of deserving it. Since the subject of psychiatry cannot be ignored by anyone alive today, Hollywood has treated it many times before, but treated it as magic or horror or hocus-pocus, treated it even, in one catastrophic instance, with open ridicule. In this Hollywood has merely followed a thousand years of literary and theatrical tradition which displayed madmen either as monsters or as figures of fun. Even Shakespeare is culpable in this regard. With this tradition The Snake Pit makes a clean break. Its women are undeniably, pitifully mad, some of them hopelessly mad. But they are people, even as you and I.

In case you hadn't heard, the film has two major statements to make. It says, first, that the institutions society has set up to accomplish the cure of the insane are among the major obstacles to that cure. This is not the fault of the institutional idea, and certainly not that of harried, underpaid attendants. The fault lies outside the asylums, it lies with us. What is needed for the proper care of the insane is money,

and we won't vote the money. That's all. A thousand sermons from as many pulpits could not make the naked fact clearer, or uglier, than it is made here. But The Snake Pit is too humane, too reasonable, to blame even us. It seems to say that our callousness is based on ignorance, that we just didn't know how our fellow men were being degraded. Well, we know now.

The film's second thesis is one more familiar: it tells us that mental disorder has its source in the vulnerable period of early childhood and can only be banished by a tragic, a harrowing, an almost unbearable remembrance of things past. No film since Pabst's Secrets of the Soul way back in 1925 has undertaken this quest so objectively, or recreated the mind's visions so sanely and, one is tempted to hazard, so scientifically. Packed with emotion fit to tear the heart to tatters, these scenes are presented with the psychiatrists' inexorable calm. This balanced approach is a triumph of writing and directorial skill. For sensationalism, for theatrics, the brilliant craftsmen here involved have substituted the healing spirit.

Which brings us to a controversial point in a film whose excellence is mostly beyond controversy. I do not know whether the device by which the heroine is restored to sanity is scientifically valid. But it is morally valid and, I should say, profoundly Christian. Once again sympathy and love, the universal solvents, exalt the human condition. It is not too much to say that The Snake Pit is conceived in the spirit of Schweitzer, and seldom if ever has the fellowship of pain been more strikingly exemplified on film than in the dance scenes and in the descent into the "snake pit" itself.

Miss de Havilland's celebrated performance is all that you have heard. With consummate intelligence and mastery she makes her heroine an attractive human being on whom life has pressed too hard. She is no Lady Macbeth stained with crimes but a Cordelia whose guilt is self-imagined. In this she comes close to us all. The others are excellent, down to the smallest bit part, but most memorable is the mute performance of Betsy Blair, the wife of that fortunate man Gene Kelly. The image of her beauty and suffering seems indelible, and is strangely characteristic of an honest, courageous, and good film. Richard Griffith

THE QUIET ONE Written and produced by Helen Leavitt, Sidney Meyers, and Janice Loeb; directed by Mr. Meyers; Mayer-Burstyn, Inc. Cast: Donald Thompson and members of the Wiltwyck School.

To call The Quiet One an "amateur" film is to restore a share of its former dignity to that abused adjective. At that, the designation is not strictly applicable since the film's director, Sidney Meyers, has a long and honorable record in documentaries, and James Agee, who wrote the



commentary, is the nation's ranking film critic (when he chooses to exercise his prerogative). Helen Leavitt's connection with motion pictures is only one degree more remote, since the still photographs for which she has so far been known are marked by their revelations of character and their sense of the dramatic instant. As to Janice Loeb, the other member of the quartet who wrote and produced The Quiet One, our information only records the period, not too far distant, when she was a graduate student of art in Cambridge.

Call them "amateurs", then, four men and women of cultivated sensibilities who have got together to make a motion picture "for love". And mourn the fact that films are not made by such people with such motives more often. For The Quiet One is a little gem, a masterwork of compassion and authority.

This is the story of a lonely boy, of his descent into misery and revolt and acts of delinquency which lead to his detention at the Wiltwyk School and, finally, of first steps back from the solitary confinement to which his emotional unbalance has condemned him. It has the form of a case history, with the psychiatrist as narrator, but its terms are dramatic: its central figure is no impersonal Mr. X but a living and anguishing boy. That Donald Peters is a Negro living in Harlem is irrelevant to the theme. The rejection that he suffers is not of that peculiar variety reserved for minorities. It is universal, and its story will strike a responsive chord in the whitest and most comfortable of neighborhoods.

The Harlem milieu, however, has a visual relevance that the filmmakers have not overlooked. The cluttered streets where the sun seldom finds a passage, the shoddy apartments, the cowed and harassed human beings who live there, all these are the proper background for the dark and shadowy tale of The Quiet One. They are moreover in valid contrast to the meadowed reaches of the Wiltwyk School, where Donald eventually begins to discover himself. Before these backgrounds, Sidney Meyers has moved his people with simplicity and an emotional ease that reaches its culmination in the performance of young Donald Thompson in the leading role. Meyers' cutting is never slick and, at its best, provides juxtapositions of images that are a tribute to the clarity of his dramatic intentions.

In his narrative, James Agee has resolved the struggle between the commonplace and the effusive which confronts every writer with a task of this sort. To accompany visual images without, on the one hand, repeating their message to the point of banality or, on the other, providing a discordant imagery of words, is the task for a writer with a poet's sensitivity. Mr. Agee is superbly up to it. The score of Ulysses Kay is suitable and underlines certain scenes with aptness and

intensity, but a second hearing suggests that a third would find it monotonous.

If there is any criticism to me made of The Quiet One it is that it arouses too much curiosity in things which it leaves unsaid. The movie-goer who wonders at the way in which Donald has tracked down the clues to his present in his past would like to know more of the guide-posts which the psychiatrist set up to help him. Perhaps even this complaint will seem like a quibble. No artist can seriously rue the fact that he leaves his audience asking for more. Hermine Rich Isaacs

LETTER TO THREE WIVES Screen play by Joseph L. Mankiewicz, adapted by Vera Caspary from a story by John Klempner; directed by Mr. Mankiewicz. 20th Cent.-Fox. Cast: Deborah Bishop, Jeanne Crain; Lora May Hollingsway, Linda Darnell; Rita Phipps, Ann Sothorn; George Phipps, Kirk Douglas; Porter Hollingsway, Paul Douglas.

Here, as in Miracle on 34th Street and Apartment for Peggy, we have that happy fusion of talent which has the author of a script shaping the image of it on the screen. Who should know better how to do this, if, that is, he has the ability to direct? Here the result of that coordination is striking. Both script and direction have warmth and wit and sympathy for human frailty, the approach to several aspects of married life young, modern, realistic, the "twist" in the building of the story to its climax clever, slick, technically good showmanship. The people concerned belong to the young country-club set. The young wives set out on a summer excursion for the benefit of the kids of the town. About to board a river steamer, they receive a letter addressed collectively to them, from the local menace to marital security, saying she is leaving town and taking one of their husbands with her. Can it be mine? each wife asks herself. The spectator shares the fear of each as her story of marital tensions is revealed. They are plausible, almost everyday stories, sufficiently reduced to essence to pass swiftly across the screen yet they adequately reveal the secret fear of each. Most interesting is the episode concerning seemingly venal Miss Darnell and her seemingly brutish husband, played by Paul Douglas in a brilliant screen debut. Norbert Lusk

MONSIEUR VINCENT Scenario and dialogue by Jean Bernard-Luc and Jean Anouilh. Directed by Maurice Cloche. With Pierre Fresnay. Lopert.

A reverent and exalted account of the principal episodes in the life of St. Vincent de Paul who, in the latter half of the 17th century induced the fashionable world of Paris to support his efforts to care for the needy sick. Before his time they had been allowed to die in their misery; by the end of his life he had succeeded in establishing the foundations of the great hospitals of Paris. St. Vincent was a man



so dedicated to the service of others, and so single-minded in his determination to do God's work, that his story is at times a little monotonous and tends to double back on itself. But through it shines the light that always proceeds from the heart that has found life's meaning in Samaritanism. As Vincent, Pierre Fresnay is the whole show. Even when exchanging badinage with the rich ladies from whom he wants to wring support, or parrying Cardinal Richelieu, he makes you aware of his essential simplicity and goodness. The production is lavish, the spectacle of 17th-century France a convincing one. Richard Griffith

COMMAND DECISION Screen play by William R. Laidlaw and George Froeschel from the play by William Wister Haines. Directed by Sam Wood. With Clark Gable, Walter Pidgeon, Van Johnson. M-G-M

The importance of the battles that are fought behind the lines comes through forcefully in this film of the American Air Forces. The commander of a bomber base in England discovers that three Nazi plants are producing a deadly plane, and sends out wave after wave of his fliers to destroy them. Against his conviction that immediate action is vital to Allied victory is piled powerful opposition to the appalling loss of men and equipment - the reactions of politically sensitive generals, an investigating Congressional group, an antagonistic press. Overwhelming, too, is his own fearful responsibility in sending his men on their suicidal missions. The cast shows a solid understanding of the men and the situation presented in the dramatic play. It makes one of the big war films - strong, enlightening, and disturbing. Marie L. Hamilton

THE NEW MOVIES: Selected by The Review Committee

The Review Committee of approximately 300 trained volunteers represents an impartial public response to films. Members preview films and select those which have good entertainment value. The reviews reflect their opinions as expressed on ballot and in discussion.

Pictures are recommended for (M) mature, above 18; (F) family, general audiences from the age of 12; (J) juvenile, under 12. The Schools Motion Picture Committee (SMPC) composed of members with school-age children, recommends films with special interest or value to age groups 8-14 and 12-14. (\*) designates especially recommended pictures.

#### SELECTED FEATURES

ACT OF VIOLENCE Van Heflin, Robert Ryan. Screenplay by Robert L. Richards, from a story by Collier Young. Directed by Fred Zinneman. M-G-M. A drama of moral issues with its roots in wartime experience, this splendidly directed film offers gripping suspense and psycholog-

ical integrity. An ex-Air Force captain, Van Heflin, is in terror of his life from a former comrade, Robert Ryan, because of Heflin's betrayal of his friends in a Nazi prison camp. Heflin has rationalized his deed and returned to live happily with his wife. But when his ex-pal catches up with him, he goes to pieces and reveals his deeply suppressed feelings of guilt and remorse. The rest of the film tells the story of his disintegration in scenes reminiscent of The Informer, superbly played by Mary Astor, Taylor Holmes, and Berry Kroeger besides the principals. The effective ending, in which Heflin at last finds the courage to face his accuser, is somewhat weakened by having his death an accident. M.

\*THE BOY WITH GREEN HAIR Dean Stockwell, Pat O'Brien. Screenplay by Ben Barzman and Alfred Lewis Levitt, based on a story by Betsy Beaton. Directed by Joseph Losey. RKO. The famous fantasy comes to the screen an important, challenging, and compassionate film. It is essentially a little boy's plea that there be no more wars so that there may be no more war orphans. A war orphan himself, his experiences culminate in the miracle of acquiring green hair as a badge of separateness from ordinary kids and a medal of merit for a deed he has yet to perform. At first neither he nor his world want him to keep his green hair, and it is only after he loses it that he comes to know what it really means. Direction is eloquent, and the performances transcendent. Technicolor. F. SMPC 8-14

CHICKEN EVERY SUNDAY Dan Dailey, Celeste Holm. Screenplay by George Seaton and Valentine Davies, from the book by Rosemary Taylor. Directed by George Seaton. Music by Alfred Newman. Fox. With a wife whose passion is security and a husband whose passion is speculation, a marriage is liable to more than average ups and downs. He gives his Arizona town its bank, hospital, laundry, and opera house while she pays off their mortgage by taking in boarders. They are a loving and lovable couple but one day at the end of twenty years matters hit the separation point. All this is treated by a warm, lively screen play that rouses both sympathetic chuckles and hilarity for some earthy, slapstick byplay. Occasionally however the situation is a bit too real for laughs. F.

THE DECISION OF CHRISTOPHER BLAKE Alexie Smith, Robert Douglas, Ted Donaldson. Based on the play by Moss Hart. Directed by Peter Godfrey. Warner. The pending divorce of his parents poses a grave problem for young Chris. Going-on-thirteen, he returns from camp, happy in his thoughts of home pleasures and in his daydreams. But he is in for a rude shock. His parents are parting and he must decide whether he wants to live with mother or with father. From then on there is no joy in boyhood activities or imaginings. And it is mainly through these unreal sequences, looking, as it were, into the thoughts of the boy, that the



theme is developed. Even the cause of the separation, the father's temporary interest in another woman, is shown in the boy's confused thinking about it. A sympathetic judge finally helps him in a solution that ends the film happily, perhaps too happily for the serious question it presents. F.

DON'T TAKE IT TO HEART Richard Greene, Alfred Drayton, Patricia Medina, Breda Wootton. Original screenplay and direction by Jeffrey Dell. Music by Mischa Spoliansky. Britain's landed aristocracy is given a delightful ribbing in this superior satire in which writing, acting, settings, and music are happily blended. Even the pronunciation of English proper names is laughed at when we are told that Chaunduyt is spoken as if it were Condit. The impoverished lord of that name masquerades as a guide to tourists who come to his wonderful old castle and sees to it that they don't overlook the contribution box. Comes a young lawyer to see certain old manuscripts and meets Lord Chaunduyt's daughter, a young modern who flouts the whole caste system and is determined to marry a village youth of lowly origin. Circumstances amusingly show her her mistake and pair her with the lawyer. But not before he has a session in court when he brings to light a flaw in his lordship's patent of nobility which outs him from the castle and gives it and the title to a poor old villager. Freed of rank and responsibility, Chaunduyt kicks up his heels in happiness. F. SMPC 12-14

ENCHANTMENT David Niven, Teresa Wright, Evelyn Keyes, Farley Granger. Screenplay by John Patrick from Rumer Gooden's novel, "Take Three Tenses". Directed by Irving Reis. Music by Hugo Friedhofer. Produced by Samuel Goldwyn. RKO. The texture and feel of a discursive English novel are conveyed in this meticulous transcription. Characters progress from childhood to old age, some of their descendants peopling the story to flaunt the guerdon of young love less fatefully than did their ancestors. Manner of recounting romance as it existed in the Victorian era and in World War II is original and new to the screen. Action shifts from the present to the past and back again, not in flashback but in a way to make the past part of the present. The simple story is deliberately told and carefully acted. F.

FAMILY HONEYMOON Claudette Colbert, Fred MacMurray. Screenplay by Dane Lussier from the novel by Homer Croy. Directed by Claude Binyon. Music by Frank Skinner. Univ.-Int. On the day of her wedding to botany professor Fred MacMurray, Claudette Colbert, the widowed mother of three children, is confronted with a serious problem. Her sister has fallen downstairs and broken her leg and there is no one to look after the children while she and her husband excursion to Grand Canyon on their honeymoon. Since nobody can be induced to take care of the trio, the bride and groom must be plagued with this ready-made family on the honeymoon. Out of this situation has been fashioned a diverting comedy that is

neither overly sophisticated nor overly farcical. Routine script contrivances and an anticipated climax cause Family Honeymoon to lag in places, but on the whole it is a substantially entertaining bit of hokum. F.

THE FAN Jeanne Crain, Madeleine Carroll, George Sanders, Richard Greene. Screenplay by Walter Reisch, Dorothy Parker, and Ross Evans, based on Oscar Wilde's play "Lady Windermere's Fan". Directed by Otto Preminger. Fox. "Lady Windermere's Fan" has been freely adapted here as of course is necessary if the play is to be performed in any semblance of screen terms. Even so, and with many scenes added, it is still largely a conversation piece with most of the epigrams and social comment expunged. It becomes a handsomely mounted comedy of manners in high London society in the '90s when the word "adventuress" was the worst that anyone could say of a woman and remain well-bred. Chief character is a lovely matron, Mrs. Erlynne, graciously played by Madeleine Carroll, who archly admits she is an adventuress and means to get into society just the same. Her daughter, who believes her mother dead, is the aristocratic Lady Windermere, just twenty-one and untouched by the world, her husband victim of the adventuress's polite blackmail. Martita Hunt most successfully captures the spirit of Wilde's period and viewpoint in the subordinate role of a duchess. M.

FIGHTER SQUADRON Edmond O'Brien, Robert Stack, John Rodney. Original screenplay by Seton I. Miller. Directed by Raoul Walsh. Warner. Airplane warfare returns to the screen. It celebrates the courage and dauntlessness of the Air Corps, not forgetting its jauntiness and wisecracking either. Thus we have a group of men intent on doing a job and doing it well. They are all of the types and familiar ones too; the gruff though inherently human and susceptible brigadier-general, his austere and less susceptible brother officer and the various sharply differentiated stalwarts who comprise their subordinates. In Technicolor, the whole is arresting and airplane maneuvers are, as usual, striking. Acting, too, is good along prescribed lines. F. SMPC 12-14

THE GAY AMIGO Duncan Renaldo, Leo Carillo. Original screenplay by Doris Schroeder. Directed by Wallace Fox. UA. Duncan Renaldo as the Cisco Kid and his comic side-partner pit their wits against cavalry sergeant Joe Sawyer in a successful attempt to convince the army that Mexicans are not responsible for a series of border raids and hold-ups. A smooth, fast, intelligent Western which is rather hard on the Gringos. F.

HENRY THE RAINMAKER Raymond Walburn, Walter Catlett. Screenplay by Lane Beauchamp. Directed by Jean Yarbrough. Monogram. Corrupt small town politicians cause the breakdown of the sanitation department and the suburbanites themselves have to tote their garbage to the town dump.



Public feeling rises, and when Henry, one of the indignant citizens, runs for mayor on a garbage platform the community is behind him. The opposition's hurried reform of the disposal situation upsets Henry's campaign until he takes on the town's other problem and breaks a drought. The consequences excell all expectations, but the town ends up with a clean government. The unpretentious little comedy is fresh and often funny. F.

HIGH FURY Madeleine Carroll, Ian Hunter, Michael Rennie. Story by Harold French and Leslie Storm. Directed by Harold French. British production made in Switzerland. UA. The effect upon several lives of the coming of a French war orphan into a Swiss household. There is the boy of 12, who, when danger is past and the children returned home, must go to an orphanage. There is the woman, a Swiss inn owner, who has grown very fond of the child and wishes to adopt him, there is her dissatisfied husband who has quite the opposite feeling for him, and finally there is the doctor friend, sympathetic to the boy and in love with the wife. As the inn is high in the Alps the solution to this problem is given suspensefully by a mountain-climbing climax and resultant accident. M.

THE LIFE OF RILEY William Bendix, James Gleason, Rosemary DeCamp. Screenplay and story by Irving Brecher. Directed by Irving Brecher. Univ.-Int. A loud-spoken farce inspired by a radio program, this has as well the quality and implications of a comic strip though it is disarming nevertheless in the simplicity of characterizations and the ability of the spectator to anticipate every move. Riley, a wise-cracking reveter, is promoted to an executive job at the plant, little realizing that it is due to the pressure of the president's son who would marry Riley's daughter. Meanwhile the girl has pledged herself to a medical student who will not be free to marry for six years. Lively dialogue and unabashed hamminess make this a pleasant minor entertainment. F.

LOADED PISTOLS Gene Autry, Barbara Britton. Story and screenplay by Dwight Cummins and Dorothy Yost. Directed by John English. Col. A wayward young rancher is accused of shooting his guardian but Gene, who knows he's all right, connives to hide him from Sheriff Chill Wills and the villains until the real murderer is found. Though suspenseful enough at proper intervals, the film has a considerable amount of simple comedy and song, and the smiling, singing Autry is always armed with a good trick in a moment of need. Sepia. F. SMPC 8-14

A MAN ABOUT THE HOUSE Kieron Moore, Margaret Johnston. Adapted by John Perry from the novel by Francis Brett Young. Directed by Leslie Arliss. Fox. Two prim British sisters inherit a villa near Naples, and re-adjustment from genteel poverty in a dreary English town to their new mode of easy living is a series of minor revolutions. Their handsome gay Italian butler, who maintains an easy control of the household and estate, is the prime factor in changing their point of view. A promising

beginning develops melodramatically with the infatuation of one of the spinsters for a criminally land-mad Don Juan. The old-fashioned story, though theatrical, has suspense. British production. M.

\*THE O'FLYNN Douglas Fairbanks, Jr., Helena Carter. Screenplay by Douglas Fairbanks, Jr., and Robert Thoren from the novel by Justin Huntly McCarthy. Directed by Arthur Pierson. Music by Frank Skinner. Univ.-Int. Fresh from foreign wars, the O'Flynn is on his way to his tumble-down castle when he runs right into a most efficient group of Napoleon's spies, planning a troop landing in Ireland preparatory to the invasion of England. It is the beginning of astonishing adventures where the gallant soldier fortified with the gift of gab, a faithful servant, and a charmed life, is able to take on a dozen enemies at a time and effect miraculous escapes. The comedy is pleasant, the action full of healthy excitement, and young Fairbanks displays some of the agility that got his father out of equally tough spots. F. SMPC 8-14

ONE SUNDAY AFTERNOON Dennis Morgan, Janis Paige, Don DeFore, Dorothy Malone. From the play by James Hagan. Directed by Raoul Walsh. Music adapted by Daniel Butterfield. Warner. A comedy in color of singing and dentistry in 1900. The leading man's singing is easier on the nerves than his dentistry, which is of the correspondence school or slapstick variety. But the turn-of-the-century costumes, manners, morals, and tunes are laughed at in an indulgent sort of way. The honorable young man and faithful young lady turn out to be happier ten years later than their scheming opposites in a foursome that started one Sunday afternoon. F.

\*PORTRAIT OF JENNIE Jennifer Jones, Joseph Cotten. Screenplay by Paul Osborn and Peter Berneis based on an adaptation by Leonardo Bercovici of Robert Nathan's novel. Directed by William Dieterle. Music by Claude Debussy; conducted by Dimitri Tiomkin. Selznick. Dream and reality alternate in creating a film of unusual artistic quality. Extraordinary pains have been taken to foster illusion of a heroine that is at once a flesh-and-blood girl and a will-o'-the-wisp with no relation to time or matters mundane. In either incarnation she is a baffling figure wonderfully beguiling but enigmatic just the same. She first appears to an impoverished young artist as a twelve-year-old skating in Central Park given to whimsical intimacies such as asking him to wait for her till she grows up. Next time they meet, he and his circumstances have not changed but she has matured amazingly. His painting of her is interrupted when she has suddenly to go away for the summer. Following a clue gleaned from a remark of hers, he goes to a Cape Cod lighthouse in search of her. There he finds Jennie, or a semblance of her, in a hurricane and there is an exalted reunion before the angry sea wrests her from him. He has finished his portrait though, and that will live on. The production is fascinating in its virtuosity, and music and is exquisitely right for



the dreamy legend. M.

THE RED PONY Robert Michum, Myrna Loy, Louis Calhern, Peter Miles. Screenplay by John Steinbeck from his novel. Directed by Lewis Milestone. Technicolor. Music by Aaron Copland. Republic. Though written by the author of the novel, John Steinbeck's screenplay fails to do justice to the original, charming though this film of a ranch boy and his pony for the most part is. As the story exists on the screen it frequently halts then moves slowly till the pony is taken sick and dies. Up to that point the action has concerned itself with the small family consisting of father, mother, her picturesque plainsman father, the boy and a hired man, all of them engaged in placid activities. Suddenly the film yields a sequence of sanguinary horror which, because of expert staging, is so real as to become nearly unbearable. F.

SHOCKPROOF Cornel Wilde, Patricia Knight, John Baragrey. Written by Helen Deutsch and Samuel Fuller. Directed by Douglas Sirk. Col. A new angle on the parole system finds a glamour girl ex-prisoner ready to make a fresh start under the supervision of an officer whose discipline is firm but sympathetic. He warns her not to associate with a man of evil reputation but she disobeys. At the latter's prompting she even marries the parole officer only to discover that she truly loves her husband. When the villain is on the point of informing the husband of their relationship, she shoots him. The husband and his wife become fugitives, finally the wife can stand it no longer and decides to return and face a murder charge. All this is acted in terms of melodrama but it is well acted, moves swiftly and has that degree of variety and tenseness that enlists attention and even sympathy. F.

SLIGHTLY FRENCH Dorothy Lamour, Don Ameche, Willard Parker. Screenplay by Karen DeWolf; story by Herbert Fields. Directed by Douglas Sirk. Col. Comedy of the lightest sort sustains this handsomely mounted story of a film director and his attempt to transform a carnival girl into a French actress, his frustrations and hers, and how love smooths the way to perfect understanding. But not before she arouses his jealousy because of her preference for the producer of the picture which stars her and her angry flare-up which causes her to expose the deception to newspaper reporters. Good standard performances on the part of the stars add to the palatability of the whole. F.

SO DEAR TO MY HEART Burl Ives, Bobby Driscoll, Beulah Bondi, Luana Patten. Screenplay by John Tucker Battle; adaptation by Maurice Rapf and Ted Sears from the book by Sterling North. Music by Paul Smith. Directed by Harold Schuster. RKO. Walt Disney's latest is a shining example of true Americana. Quite simply it relates the everyday story of a small boy who lives on a frugal Indiana farm with his grandmother and his black lamb. Tension and conflict come from his grandmother's objection to the animal as a household pet and, later, her refusal to let the boy exhibit it at

the County Fair. How he overcomes her conviction, how he earns money for the trip, misses first prize but returns in triumph is all there is of plot. The film says a great deal more, however. It recalls to those who may have forgotten the American way of life in a bygone day - the period from 1893 to 1903 - with its austerities, uncompromising standards of right and wrong, its simplicities. Technicolor. F. S MPC 8-14

THE SUN COMES UP Jeanette MacDonald. Screenplay by William Ludwig and Margaret Fitts, from a novel by Marjorie Kinnan Rawlings. Directed by Richard Thorpe. Technicolor. M-G-M. Having lost her husband in the war and her only son in the kind of accident that is always happening in the movies, a concert singer seeks assuagement of her grief in new surroundings. An automobile trip, with her collie dog, Lassie, as companion, takes her to a hamlet in the Great Smoky Mountains, where, providentially, she finds a beautifully appointed cottage for rent. Both dog and mistress have a lot to learn about the ways of the wilderness and of mountain folk. With Percy Kilbride, the village storekeeper, Claude Jarman, Jr., a gangling, proudly self-respecting orphan lad and Lloyd Nolan, the city-bred owner of the cottage as their mentors, the lessons are accompanied by the requisite amount of humor, heart tugs and melodrama, with a hint of romance and a generous portion of Miss MacDonald's vocalizing thrown in. F

THIS WAS A WOMAN Sonia Dresdel, Barbara White. Play by Joan Morgan; screenplay by Val Valentine. Directed by Tim Whelan. Fox. This is a British version of "Craig's Wife", except that the wicked lady is a Borgia beside the morelly meddlesome Mrs. Craig. The matron who claims our attention here disrupts her daughter's marriage by encouraging a servant girl to seduce the young husband; she has her own husband's pet dog destroyed and finally gets rid of her old man by slow poisoning. She is at last told off by her son who turns her over to the police. The story is told with theatrical emphasis and the role of the very wicked lady is acted guiltily by Sonia Dresdel. M.

VALIANT HOMBRE Duncan Renaldo, Leo Carillo. Original screenplay by Adele Buffington. Directed by Wallace Fox. UA. Duncan Renaldo spouts Latin philosophy as he combats border crime with the aid of his dim-witted assistant. The film is competent and unusually equipped with human touches. F.

WAKE OF THE RED WITCH John Wayne, Gail Russell, Luther Adler. Screenplay by Harry Brown and Kenneth Gamet, based on the novel by Garland Roark. Directed by Edward Ludwig. Republic. Adventure roars in this tale of the South Seas as the iron-nerved captain of the wind jammer Red Witch and its vicious trader-owner come to grips. All the traditional elements of such a story are present in quantity - the chest of pearls, sunken bullion, lovely ladies, floggings, fights, a battle with a giant clam and an octopus in good underwater shots. The excitement of the sensational sort is maintained through the flashblacks that make up the telling. The big and



competent cast is supplemented by natives, seamen, and assorted villains. F.

WHISPERING SMITH Alan Ladd, Robert Preston. Screenplay by Frank Butler and Karl Lamb, based on the novel by Frank H. Spearman. Music by Adolph Deutsch. Directed by Leslie Fenton. Technicolor. Para. The west is still wild at the time of this story, and Whispering Smith is a trouble-shooter for a railroad subject to constant attentions from local bandits. The quiet, deadly kind, amazingly quick on the draw and amazingly quick to heal, he is the desperadoes' chief terror. In the course of his duties he is forced to go after his best friend, who is making a racket of his job as boss of the railroad's wrecking crew. With William Demarest heading the good faction and Donald Crisp the bad one, the trouble that brews is impressive, bogging down now and then with the weeping and stoic suffering that's caused by a frustrated love affair between Smith and his friend's wife. F.

WORDS AND MUSIC Screenplay by Fred Finklehoffe, based on a story by Gay Bolton and Jean Halloway. Musical direction by Lennie Hayton. Directed by Norman Taurog. Technicolor. M-G-M. A screen history of the Rogers-Hart song-writing partnership starts while they're still at Columbia University and ends with Hart's death. The parties, tryouts, rehearsals and shows that fill their days are natural settings for a long succession of their most popular numbers. Production throughout is on a lavish scale, making a suitable background for an all star cast - Judy Garland, Perry Como, Lena Horne and many others. June Allyson's "Thou Swell" and Gene Kelly's "Slaughter on Tenth Avenue" are high spots. Mickey Rooney as Hart gives an emotional picture of the little man who never had happiness, in spite of devoted friends and glamorous success. F. SMC 12-14

SELECTED SHORT SUBJECTS - 1 reel unless otherwise indicated

ATHLETIC STARS At the Boca Raton Club in Florida, tennis champion Fred Perry and diver Patty Elsener show the skill that has made them famous. Jockey Porter Roberts does a bit of riding. Sportscope: RKO. F. SMC 8-14

BANNISTER'S BANTERING BABIES Photographer Constance Bannister, who has made big business out of her pictures of babies and little children, shows how she gets her young subjects to pose. Technicolor Adventures: Warner. F. SMC 8-14

THE BEAR AND THE HARE The bear chases the hare on a pair of untrustworthy skis. Technicolor. M-G-M. F. SMC 8-14

BLOCK PARTY New York's Little Italy puts on one of its frequent festivals in Mulberry St. Streamliner #2: RKO. F. SMC 8-14

BUBBLE BEE Pluto chews up a thrifty little bee's big pile of bubble gum balls, with disastrous but amusing results. Technicolor. Disney Cartoon: RKO. F. SMC 8-14

CALGARY STAMPEDE The parades, fireworks, dances, feasting and great rodeo that make up Calgary's annual Canadian-American festivities, commemorating pioneer days in the Canadian Rockies. Technicolor Special: Warner. F. SMPC 8-14

CHAMPAGNE MUSIC Lawrence Welk and his orchestra play a few familiar numbers. Clark Dennis croons "I'll Remember April." Other specialties include a dance routine, a quintet and a female vocalist. Fox. F.

CHEATING IN GAMBLING John Scarne, said to be the world's greatest manipulator of cards, gives a brilliant, fascinating exhibition of his specialty. Univ. F. SMPC 12-14

CLAP YOUR HANDS The King's Men give out with "Ramona," "In a Little Spanish Town," etc. Sing and Be Happy series: Fox. F.

COUNTY FAIR The county fair is the culmination of a year of planning on the American farm, especially for the 4-H Club youngsters who get a chance to display what they've learned and accomplished. This is America: RKO. F. SMPC 8-14

DAFFY DILLY After a little difficulty with the butler, Daffy Duck gets in to see a dying millionaire, and cures the sick man with some custard-pie fun. Cinecolor Cartoon: Warner. F. SMPC 8-14

FOGHORN LEGHORN Little Henery Hawk, still chicken-hunting, comes upon a Senator Claghorn rooster and drags the gabby bird home for dinner. Technicolor Cartoon: Warner. F.

FLASHING FINS Bill Stern describes off-shore fishing in Miami, and shows the 14-year-old Walter Winch, Jr. bringing in some big fish. Sportscope: Col. F.

FROZEN FUN Ski jumping, ice skating and bob-sledding are the fun pictured here. The scenes are Sun Valley, Lake Placid, North Conway and Frontenac. RKO. F.

GAUCHOS OF THE PAMPAS A handsome film which shows the work of the gaucho on one of Uruguay's great cattle-raising estates, and gives some idea of the self-sufficient life of these efficiently managed ranches. Technicolor. Sports Parade: Warner. F. SMPC 8-14

GIRLS IN WHITE The training of a nurse, with a fair indication of the responsibilities and rewards that are a part of this badly understaffed profession. This Is America: RKO. F. SMPC 12-14

HONEY HARVESTER Donald Duck temporarily upsets the routine of a busy bee which is storing up honey in an abandoned jalopy. The score is an amusing help in this bright cartoon. Disney Technicolor Cartoon: RKO. F. SMPC 8-14

HITS OF THE NINETIES Nostalgic tunes including "I'll Take You Home Again, Kathleen" and "After the Ball." Fox. F.

JAN AUGUST AND HIS PIANO Mr. August, a concert pianist, attends an



auction. When it comes to a baby grand piano, he asks if he may try the instrument and plays several classical selections in popular style. RKO. F.

JUNGLE MAN KILLERS The tiger hunt instituted by an Indian prince when one of his villages is being terrorized by a couple of man-eaters. Technicolor. Sports Parade: Warner. F. SMPC 8-14

KIT FOR KAT The kitten and the big cat struggle for Elmer's favor so that they can spend the winter in his comfortable house, but in the end everyone is out in the cold. Technicolor Cartoon: Warner. F. SMPC 8-14

KITTY FOILED Jerry and the canary put Tom through the works when he tries to catch them. Technicolor Cartoon: M-G-M. F.

LANDSCAPE OF THE NORSE Norway and Lapland - lovely shots of the countryside, of Oslo and Bergen, and of the rarely seen nomadic life of the Lapps. Technicolor. Movietone Adventure: Fox. F. SMPC 8-14

THE LITTLE CUT-UP George with his sharp little hatchet causes plenty of trouble in woodland circles, but according to this pleasant little tale, he's trying to be helpful when he cuts down the cherry tree. Technicolor. Noveltoon: Para. F. SMPC 8-14

LITTLE TINKER The amorous plight of a skunk whom nobody will love for obvious reasons. Technicolor. M-G-M. F.

MAKE MINE FREEDOM A clever though somewhat over-simplified cartoon that shows the advantages to America of its system of free enterprise, and what life might be like in a police state. Technicolor Cartoon: M-G-M. F.

THE MAN FROM NEW ORLEANS The story of architect William Spratling, who became fascinated with the lovely old Mexican village Taxco, revived its ancient crafts, and safeguards it from cheap modern exploitation. Technicolor Special: Warner. F. SMPC 8-14

MARCH OF TIME #17 (14th series) "Answer to Stalin" - The expanding power of communism in Europe and Asia, working openly and underground, and the combating program of the Economic Cooperation Administration, organized to strengthen foreign democracy through support and rebuilding of the free nations. Fox. F.

MARCH OF TIME #18 (14th series) "Watchdogs of the Mail" - "The biggest retail business in the world," says the commentator of the U. S. postal system. They cover the entire range of collecting, transmitting and delivering mail not only in small areas but in big cities. Drama is given the film by the inclusion of means taken to trace and apprehend those who would use the mails for fraudulent purposes, and even a murderer is discovered by postal detectives. Fox. F.

MINSTREL MANIA Black-and-white drawings accompany the songs, the words of which also appear on the screen while the King's Men sing "L'il Liza Jane," "Carry Me Back to Ol' Virginny," "Golden Slippers." Sing and Be

Happy: Univ. F. SMPC 8-14

MOONLIGHT MELODIES The King's Men pleasingly render three favorite old songs illustrated by black-and-white drawings that are rather crude and sometimes coarse, "In the Evening By the Moonlight," "When the Moon Comes Over the Mountain" and "By the Light of the Silvery Moon." Univ.-Int. F.

MOUSE CLEANING To keep Tom in Cook's disfavor, Jerry gets the house into a fearful mess, topping it off with a load of coal in the livingroom. Technicolor Caroon: M-G-M. F.

MY OWN UNITED STATES A flitting tour of the country, touching the scenic highlights of each state, Technicolor Special: Warner. F. SMPC 8-14

MYSTERIOUS CEYLON Ceylon's agriculture, crafts, business and social customs, ending with an exhibition by devil dancers and fire walkers. Technicolor Adventure: Warner. F. SMPC 8-14

POPULAR SCIENCE J8-1 New kitchen gadgets, a many purpose tractor, an exerciser and the coronagraph, which permits a scientific study of the sun. Solar Secrets: Magnacolor: Para. F. SMPC 8-14

PUSS 'N TOOTS Tom gives Jerry a rough time in the act he puts on for a visiting glamour puss, but the wily mouse makes the final good impression. Technicolor Cartoon: M-G-M. F.

ROARING WHEELS A brief history of the development of the racing car, with the thrills and spills of notable races in many places, the Indianapolis Speedway and Utah's Salt Flats among them. Sports News Reviews: Warner. F.

SCAREDY CAT Porky Pig and his cat, taking up quarters in a lonely old house, run into a formidable and unhospitable lot of mice. Technicolor Cartoon: Warner. F. SMPC 8-14

SCREEN SNAPSHOTS SERIES 28 Glimpses of stars of 20 and 30 years ago, mostly in their leisure moments. Mary Pickford, Douglas Fairbanks, Will Rogers and many others appear briefly. Col. F.

SKI DEVILS Amateurs and experts tumble and stunt in these exhibitions of all sorts of skiing - with motorcycles and planes, ski-joring, jumping and downhill speeding. Sports News Reviews: Warner. F. SMPC 8-14

SNO' TIME FOR LEARNING Skating and skiing at Vermont's Middlebury College Sportlight: Para. F. SMPC 8-14

SPORTSMEN OF THE FAR EAST Indian athletes show themselves adept at modern European games, and remarkably skillful in ancient native sports. Technicolor. Sports Parade: Warner. F. SMPC 8-14

SONG OF ROMANCE This mildly diverting cartoon has The King's Men rendering "My Darling Clementine," "If I Had You," "I Dream of Lilac Time," illustrated by amusing drawings. Sing and Be Happy Series: Univ. F.

TEA FOR 200 Donald Duck, underestimating the power of the ant, has his camping plans changed when an efficient community of them gets to work on



his supplies. Technicolor. Disney Cartoon: RKO. F. SMPC 8-14

THEY WENT THATA WAY This is a thoroughly diverting animal picture featuring the mischievous antics of four little quadrupeds, called codamudi from South America quartered on a North American ranch. Sensible commentary adds to the charm of this short. Univ. F. SMPC 8-14

THE TRUCE HURTS A treaty signed by Tom, Jerry and the dog produces a period of beautiful peace, but a steak brings about the old slam-bang feuding again. Technicolor Cartoon: M-G-M. F.

WAY OF THE PADRES Handsomely photographed in Technicolor and narrated by Lowell Thomas, this is more a travelogue of Southern California than an inspection of famous missions of the region. Mt. Whitney, Death Valley, Hollywood Boulevard, bird's-eye view of the 20th-Cent.-Fox studio are highlights. Fox. F. SMPC 8-14

WHO'S DELINQUENT? This excellent dramatization in documentary form of the juvenile delinquent makes its points forcefully and sincerely. An average small town is the scene, a crusading newspaper editor behind the investigation of the problem, his young reporter the energetic, sympathetic collector of facts attending every courtroom in which a juvenile offender is given a hearing. Finally, the editor distributes questionnaires to all the townspeople, a general meeting is called and field work organized. It is clearly manifest that the indifference of adults is chiefly to blame. This Is America: RKO. 2 rls. F. SMPC 12-14

YANKEE SKI-DOODLE The thrills of skiing are attractively pictured and narrated in this superior sports review. Fox. F.

#### NON-THEATRICAL FILMS

CRYSTAL OF ENERGY Quite an entertaining journey is pursued in finding out about the crystal of energy, or in other words about sparkling and stimulating refined sugar. Where and how it is grown - what it comes from - cane or beet, the processes through which it goes, its uses and that of its by-products are shown. The film is as bright as the subject itself, for Mr. Flaherty has through his blending of shots given it liveliness, the color photography is pleasing and there is an expressive musical score by Louis Applebaum. Directed by David Flaherty. Presented by the Sugar Research Institute. Talking Picture Services, 9 Rockefeller Plaza, N. Y. C. No rental fee, transportation charge only. 3 rls. 16mm. F.

HUNGRY MINDS A moving plea for the children of Europe as they struggle back to pitifully unequipped schools. The terrible need of these youngsters is stressed, their starvation of mind as well as body. Memorable shots and strong narrative point out the responsibility of the rest of the world to supply them with teaching materials to counteract the confused values and hostile fears of war years, and bring about the intellectual

awakening necessary for reconstruction and peace. Brandon Films, 1600 B'way, N. Y. C. 1 rl. F. SMPC 12-14

TO HEAR YOUR BANJO PLAY American ballads are presented here by a group of refreshing, unaffected singers - Pete Seeger, Sonny Terry, Woodie Guthrie, Butch Hanes and Texas Gladden among them. Pete Seeger and Alan Lomax are narrators as the picture travels about the country to the haunts of the banjo-player, enhancing the folk feeling of the music by native settings. The songs are many, including "The Devil and the Farmer's Wife," "John Henry," "Wondrous Love," "Greenback Dollar." Directed by Willard Van Dyke, produced by Irving Lerner. Creative Age Films; distributed by Brandon Films, 1600 B'way, N. Y. C. 2 rls 16mm. F. SMPC 8-14

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The following films are produced by Coronet Instructional Films, Coronet Building, 65 E. South Water St., Chicago 1, Ill. Each is 1 reel, sound, color or black and white, with an audience suitability that begins on the junior high school level and extends through adult groups. Information concerning price and availability may be obtained from the producers.

ADDITION IS EASY The principles of addition are illustrated by showing a small boy's problems in stretching his savings to meet his wants. The lesson is a little technical for the initial approach to the subject, but it should be effective in a review. F.

ALASKA, MODERN FRONTIER A survey of our northernmost territory for high school students, aimed primarily at dispelling illusions about the climate and living conditions. Emphasis on natural resources, industrial development, and land and air transportation builds the impression of a new frontier with opportunities for youth. The present-day life of the Eskimos is interestingly described. F. SMPC 12-14

BUILD YOUR VOCABULARY A father has difficulty in finding the right words to forcefully put across his point at a meeting. Later reading a paper on the same subject by his school-boy son, he discovers an ease of expression he envies. Upon questioning, the son explains how he adds new words to his vocabulary, the father follows his method and finds his interests heightened and his difficulty overcome. F.

LIFE IN A FISHING VILLAGE A Swedish fisherman's family is shown as typical of the other villagers in this neat little town on the North Sea. The father and his neighbors make ready for a fishing trip, get their haul, and bring it home. Meanwhile the children have been in school, the housewives have gone about their chores. Life, except for a few local customs, seems like life in fishing villages in New England, and probably anywhere else in the world. F.



MODERN HAWAII A survey of the islands, with some amount of their history. Though slightly sketched, principal industries are covered, and the role of Hawaii as a Pacific melting pot is described. F. **SMPC 12-14**

SAFE LIVING AT SCHOOL Two youthful members of a school safety council look over their school's physical safety measures and then check on the action of students to point out the difference between careful and careless behavior which might cause accidents. This would interest parents, as well as other groups for many of the points are equally applicable in the home. F. **SMPC 8-14**

SOFTBALL FOR BOYS A Clear vigorous, and complete description of the rules and techniques of softball, which also succeeds in creating something of the excitement of the game and the pleasures to be derived from playing it skillfully. F. **SMPC 12-14**

SUBTRACTION IS EASY How to subtract is taught through the practical example of a boy, his needs and his pocket money, a device that will hold the attention of the small student. F.

WINDS AND THEIR CAUSES The adventures of a model airplane form a springboard for an enlightening discussion of the behaviour of winds and weather which finally embraces an overall survey of atmospheric phenomena. Clearly illustrated with diagrams and with homely examples. F. **SMPC 12-14**

YOUR THRIFT HABITS Why budgets fail, or you can't get something for nothing, might be the sub-title of this exploration of the financial status and difficulties of a boy who likes expensive sundaes but wants a camera too. The situations are familiar to everybody, and the atmosphere of teen-age life convincingly created. F. **SMPC 12-14**

## COUNCILS AT WORK

as seen by

Bettina Gunczy, Council Secretary

People and pictures! How interesting they are! And how enjoyable it is to visit Councils and Clubs, and to meet there those busy in community motion picture activity. As National Motion Picture Council secretary my enthusiasm for the work grows more lively all the time through contact with people living in different cities and towns, but all with a like interest in good pictures - in selective audiences for selected pictures.

So my space in this issue will be a review of some of the groups visited in the 1948-49 season. As you may know from my story in the last issue, the summertime was spent in Europe. Just the day before departure, May 25th, was the participation in the New York Times broadcast "What's on Your Mind?" Motion pictures were not quite so fully on my mind that

day as usual, but taking part with Bosley Crowther, Times motion picture critic; Ezra Stone, actor; and Peggy Wood, actress, was so interesting all personal pressing thoughts were forgotten, and some interesting opinions were stored away for the future.

A few days earlier there had been a visit to the Norwalk, Conn. Motion Picture Council. This new Council was one that had not waited for things to happen, but made them happen. For example, their delegate at the Board Conference hearing Eddie Albert talk about his film Human Growth secured it for a Council sponsored screening. Enthusiastic interest was shown by the schools, P.-T.A.'s and the press, with attendant good publicity and good will for their work. Particularly notable for so new a Council was securing radio time for a broadcast on the organization and its purpose, and more than that, regular time for broadcasting the reviews they prepare on the films showing in their theatres. Another activity was a membership drive under way when I was there. As Mrs. Calandreillo, one of the officers, said, "It has snow-balled from a simple desire to have a movie for children Saturday mornings." But there is always somebody pushing to make a snowball grow bigger, so she, with Mrs. Davis, the president, and the other beginners deserve credit for this expansion.

The summer passed quickly and the September schedule began. The first visit was to the Maryland Federation of Women's Clubs in Baltimore at the invitation of Mrs. Newton C. Wing, state motion picture chairman. Mrs. Wing was an old friend from her former activity in the Atlanta Better Films Committee and it was a pleasure to greet her again and to meet her district chairmen. She offered a Working Plan which, after a statement of the slogan "Films, a Gateway to Peace," urged each club chairman to present at least one program yearly devoted to the United Nations. She stressed there the importance of active district and club motion picture chairmen. She emphasized as a most worthwhile activity the promotion of Motion Picture Councils "composed of club and organization representatives of your community." Stating from her own experience, "this has been one of the most successful means of influencing the industry towards improvement, and in educating the public in taste and understanding of pictures."

She further urged the formation of Youth Cinema Clubs, one of the most successful projects of the General Federation in training the younger generation to appreciate and demand better films, the use of the Children's Film Library for Saturday matinees and Family Nights. Many phases of Federation work were presented by speakers at the all-day meeting, but none received greater response than the motion picture, showing its appeal and place of importance to these active clubwomen.

Mid-October brought a visit to the Springfield, Mass. Motion Picture Council held in the beautiful Museum of Fine Arts with Mrs. Wilson Dougherty, president, presiding. The choice of topic had been



left to me, and calling "Let's Look at the Movies," we considered them as entertainment and as art. A luncheon with officers and chairmen followed the meeting, and thus the opportunity to talk more with people about pictures and to talk about the interesting reports which had been given by the officers and the chairmen of such committees as Research, Contact and the more usual ones.

Later that month came the interesting experience of not speaking but rather interviewing a celebrity for a Council program. Louisiana Story, the current film of the noted director, Robert Flaherty, had just opened in New York City, and the program chairman of the Larchmont-Mamaroneck Council in nearby Westchester County told me of their very special wish to have him at the Council. He is a delightful person, certainly interested in people as well as pictures. So, when asked, he said yes he would go but that he didn't make speeches, - why should he when he speaks so tellingly through his creative films - however, if I would put questions to him he would answer them. Even that pleasant duty was soon taken from me, for the audience gathered in the Women's Club had so many questions to ask him that after the introduction I became only an interested listener, while the questioning went on into the pleasant refreshment hour. Mrs. Seixas, the president, set an atmosphere of gracious informality and the setting was almost moviesque - the club looking out on Long Island Sound where, despite the lateness of the season, gleaming white sails could be seen on the blue water.

Early in November there was a talk at the Women's Guild of the Church in the Garden at Forest Hills, L. I., suburban New York community. The morning meeting and the luncheon, which unhappily had to be missed, were over but no one went home, the interest in motion pictures holding them. Of course my response was affirmative when asked if questions were in order, and once more a stimulating discussion of children's programs, on people's movie likes and dislikes.

A few days later and a meeting of vital interest with the Essex County (N. J.) Council of Parent-Teacher Associations. This was to consider two bills having to do with motion pictures which had been introduced in the Assembly. They were discussed from many angles, and any contribution I was able to make to the discussion was from the experience of other Councils and groups with such matters as the admission of unaccompanied children to theatres, censorship and the like. The invitation of the Assemblyman, after listening interestedly to what was said, for all groups to consult with him has been actively accepted. And following more study and consideration the Board of Managers of this P.-T.A. has taken action and have encouraged other groups to do likewise, realizing the importance of an informed and articulate public interest. All this due to the untiring efforts of Mrs. A. C. Demarest, who in addition to this Parent-Teacher Visual Education chairmanship has also served as pres-

ident of the West Essex Motion Picture Council, so that she has contact with many organizations.

November 22nd, and across by ferry boat from Manhattan Island to Staten Island and their Council. The president, Mrs. Nathaniel Rouse, had arranged a Presidents' Tea at the Institute of Arts and Sciences. The number of presidents from member organizations introduced was proof of the growth in both size and interest of this Council through the years. In fact, it was important and festive enough for a birthday party and why not celebrate being 16 3/4 years old? Every month counts, especially when one rates the work put into just the continuing routine activity. For example, one of the main purposes of this Council is to give the people of Staten Island an unbiased rating of pictures shown at local theatres so that they may choose only the best. In doing so, it urges reference to "Theatres at a Glance" in the newspapers for the Council rating on current films or a visit to the public library to check on previous ones. Many of you prepare newspaper listings and know the effort it entails. But it pays, for as was brought out that day, attendance at the box office is the final voice in determining future films.

Back from Staten Island and on for that evening to the Kimberly School P.-T.A. in Montclair, N. J. This private school group has but two evening parents' meetings a year, and therefore it was indeed recognition of the importance of the motion picture in the recreational life of the young people that one of these should be given over to motion pictures. And the plenty-of-fathers present was encouraging too, for when we talk of pictures and people we naturally include men as people. Over refreshments, I managed to talk more with the men than the women, as we don't hear their opinions so often, and found a real interest in motion pictures not only for their daughters attending this school, but for their own enjoyment. As usual, comedies, something light after the day's work, were mentioned, but several preferences were expressed for the foreign and the more unusual provocative film. You can't make generalities about pictures and people - adults and children, men and women have such a variety of tastes.

December is too busy a month for many councils to hold serious meetings, if they come together it is often for a party or tea. But the Bronxville, N. Y. Council got out its membership in mid-month. The president, Mr. C. S. Brown, is a busy business man, so if he is to be there, the after-dinner hour is the time. The men and women members met in the High School. Since it was so near the end of 1948, part of the time was given to filling out the voting forms on the 10 best pictures of the year. This led to interesting for's and against's. But there was time for other items of business, such as student tickets, children's matinees, theatre contact, etc. Mrs. Gunczy was there, they said, "to tell them what other Councils were doing." See how your reports are needed!



The next day the community Motion Picture Council plan was presented to the Lower West Side Council of Social Planning meeting at Greenwich House in New York City were for so many years the noted settlement house worker, Mrs. Mary K. Simkhovitch, has contributed valuable leadership. It was encouraging to have her expression of interest in the program of motion picture activity, in which there was general agreement. The holidays and then it's January 4th, and once more to Greenwich House to put the plan before the Greenwich Village Association. Now there is a Motion Picture Council in the Village, young but lusty. Its progress, you oldtime workers will say, will depend upon the people in it.

The next day and a one o'clock train from Grand Central for Boston, with a change from Back Bay Station to North Station and on to Ipswich to visit a very new Council. The president, Mrs. Ivan Nichols, and the organizer, now secretary, Mrs. Harry F. Cole, met me. The meeting was in Memorial Hall. First a screening of Peiping Family, which was projected by the Episcopal minister, perhaps as the member most practised in using 16mm. This showed his participation in the Council certainly went beyond the mere words, "yes, I'm interested." He said he thought this film made by International Film Foundation should be widely shown in churches, as elsewhere, to help give Americans a better understanding of the Chinese. Then my talk followed by animated discussion of many Council activities, guides, children's programs, etc. Here again, the experience of older Councils was called upon. The picture at the local theatre was The Paleface, indicating that this community gets quite current releases, for this was then in its first-run at the Paramount Theatre in New York City. The distance from the nearest first-run city accounts for this, as it does for such early showings in other smaller communities. Those nearer cities must wait some weeks before the new films come to them. But whenever complaints about this are heard, we say it is worthwhile to wait and support your own community theatre if you expect cooperation from the manager when you go to him with any plans or ideas. No late-hour train was available fortunately for me as this meant spending the night in Mrs. Cole's lovely old New England home. When she asked about anything I might need in retiring, I answered the only need I could see was a ladder to get into the marvelous old-fashioned bed. This wasn't really necessary, but with a cold January moon shining in, something I did get was a bed warmer. It was hard to leave these New England people for the return to New York next morning.

A little later in the month several New Jersey Women's Clubs wanted a talk on "The Motion Picture as a Community Interest," so off to Cedar Grove one day, and the following day to Hoboken, meeting with the History and Literature Department. To Maplewood a day or so later where the Drama Department of this large club turned its attention to the films. During tea-time, members spoke with interest of the recent statement from

the General Federation, through its motion picture chairman, Mrs. Joseph R. Chesser, concerning future Rita Hayworth pictures. The next visit was with the Review Club of Oak Lane, near Philadelphia. The auditorium of their beautiful stone club house held a splendid audience. It is always stimulating to reach a club in time to hear the committee reports, for then you realize how many activities there are and how motion pictures fit into all of them. They were well worth listening to this day. The subject causing the most comment being the report of a talk on socialized medicine, but the motion picture was not neglected.

The last January visit was to the Somerset Hills, N. J. Motion Picture Council. This Council had been formed about a year before. In this time, some of their aims had been achieved, others not, so they wisely said we will look at ourselves and see if our ideas are workable and our approach practical. This meant a spirited session among thoughtful people under the leadership of Mrs. Walter A. Wood, Jr., Council president, and Mr. Frederick Lehman, Audio-Visual education director of the Bernardsville Public Schools. Mr. Lehman had done the organization work through his appointment by the P.-T.A. as chairman of a committee to set up this borough Council which includes several communities. They said, "we will ask Mrs. Gunczy to tell us what and how other comparable Councils are doing." So, again you see, I am a sort of clearing house, knowing from your much-valued, detailed letters and printed material what you are accomplishing and thus able to pass it on where it will do the most good, to other Councils both old and new - eager to share experiences.

At all the groups visited, some copies of the Public Opinion post card of the National Board of Review were given out. And the way they are being returned makes us realize that we were right in believing this easy method of gathering comment from people about pictures would bring response. And it reminds us to ask you that if you need more to send for them. Members of your group will like to record what's on their minds about the movies and we will like to have it.

It would be a pleasure to visit all Councils and I do express appreciation for the many gracious invitations, which regrettably, failure to accept has been due only to distance. But we do enjoy seeing Council officers and members here. You may say "from here to there is just as far as from there to here" but many of you come to New York for various reasons. If so do include us in your plans - for a visit and a screening. We want to show you the work of the Board and learn more of your work at first hand.

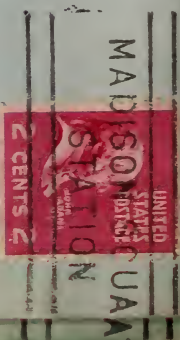




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